

THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

1 May 1939

Dear Mrs. Halpert,

I am sorry not to have answered your letter of the 22d before this time, but we had to communicate with Mr. Cheek, the new director. He is definitely interested, but has given no final answer as yet. If you have not sold the Kuniyoshi, do not hesitate to do so. Museum are horrible procrastinators, as you know, and you may miss a sale. After all there will always be something else we can buy with our money.

With best regards, I remain

Yours very sincerely,


George Boas

BUCHHOLZ GALLERY

CURT VALENTIN

PLaza 5-9320

32 East 57th Street

New York

May 1, 1939

Mrs. Edith G. Halpert
Downtown Gallery
113 West Thirteenth Street
New York, New York

Dear Mrs. Halpert:

Budworth and Company will call
around May tenth for the head which you have
been kind enough to lend for the exhibition
of the Art Club in Chicago of the work of
Wilhelm Lehmbruck.

Would you kindly let me know the
sales and insurance prices of this piece.

Sincerely yours,

Curt Valentin

CV:JG

Curt Valentin

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Freight
650.
May 1, 1939.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,
Congratulations on the Harnett show!
I'm very disappointed not to see
it intact but I shall have the pleasure
of seeing a loan of the pictures next week
I hope. I'm arriving Monday. The lights
are well made a trip to #113 as soon
as possible.

It was very kind of you to reserve
After light & stray - and I'm looking forward
with a great deal of interest to seeing it
With best regards.

Sincerely,

Robert Tannahill

THE WHYTE GALLERY

M. DONALD WHYTE, Director

1707 H STREET N. W.

WASHINGTON, D. C.

TELEPHONE: REPUBLIC 1042

CABLE: "WHYTE, WASHINGTON"

May 1st, 1939.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I rejoice to hear that you are doing so well with the Harnetts. I omitted to wish you luck in my last, rather agitated letter; but it would appear that you did not in the least need any prayers for success! I heartily congratulate you on your courageous 'scoop', and am greatly looking forward to having my Eye Fooled on my visit to your gallery next Thursday, the 4th, when I shall return to you the material you so kindly lent to the "Fantasy" show, as well as that lent to the Folk Festival exhibit - provided we can get it all in the wagon.

The entire Whyte clan has been in a complete state of F.F.F. (Folk Festival Ferment) during the past week. Thanks be, all is over: the glamour and the flouting dies, the Major and Miss Knott (dis-Organizers of the whole caboodle) depart, and there is again 'dumb union' under sycamore and cherry... pace Mr. Kipling... The show was unpacked and hung by myself, and very imposing and instructive it looked, if I says so as shouldn't. My swelling pride was hardly damped by our second visitor, a teeming matron, in the Biblical sense, with a swarm of children about her, who exclaimed: "Horrible! Hideous! I wouldn't put those things in my kitchen!" I doubt whether

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

that was any denigration - most servants in this country are far more sophisticated than their masters.

Your letter concerning the Hicks was most welcome, and I greatly appreciate your sacrifice of a potential larger profit in order to tempt Mr. Phillips to place it in his collection. I do not think that you will lose in the long run; as you probably know, he has only one painting of the 'folk' category, and this might well be the nucleus of a fine collection. Both he and Mrs. Phillips were in the gallery this evening, and she was as enthusiastic as he over the Hicks. I showed him the photographs you sent me; but he had himself shown the other 'Kingdom' at his gallery, and said that it was not as fine, which indeed seems true. I told him the good news about the price and possibility of extended credit, which helped matters considerably. He pointed out some cracking and peeling in the figure of the bear, and thought that there would be more luminosity in the sky if it were cleaned. I replied that it was in exceptional condition for its age, but that I would take it back to you for a verdict, which he agreed to. However, he will not definitely commit himself to buying until he can approve it in his gallery. In my judgement, he is now a 90% certain customer.

The Fantasy show has evoked much comment: the Intelligent Ones have been highly appreciative, and the Moi Polloi baffled and exasperated - so much of this 'modernistic' trash is old, and therefore beyond the pale of criticism! Miss Mechlin has preened her bedraggled tail-feathers to deliver a broadside straight from the Parson's Nose: I enclose the cutting of her cackle for your edification.

More news on Thursday, and meanwhile best wishes and regards.

Yours very sincerely,

Donald Whyte
M. Donald Whyte.

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

May 2, 1939


Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you for your letter of April 24th.

I am enclosing herewith a memorandum from Mr. Cogar about the material which you sent me which would seem to indicate that we would not be interested in its purchase. I am also returning the photographs to you, and thank you for calling this to our attention.

Sincerely yours,


Kenneth Chorley

42
Enc.

searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE INSTITUTE OF MODERN ART

formerly THE BOSTON MUSEUM OF MODERN ART

270 DARTMOUTH ST.

BOSTON MASSACHUSETTS

KENmore 5688

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1939

TRUSTEES

President

NATHANIEL SALTONSTALL

Vice-President

THOMAS N. METCALF

Treasurer

MORRIS WILLIAMS, JR.

Secretary

STUART MONTGOMERY

JOHN ABBOTT

NELSON W. ALDRICH

WM. G. RUSSELL ALLEN

ALFRED H. BARR, JR.

BETTY A. BARTLETT

PAUL HYDE BOWMER

CHARLES C. CUNNINGHAM

MRS. MURRAY S. DANFORTH

MRS. ROBERT S. HILLMAN

MRS. FRANCES W. MACVIGAN

MRS. THOMAS N. METCALF

AGNES MORGAN

RICHARD C. PAINE

MRS. MARC PETER, JR.

PAUL J. SACHS

CHARLES H. SAWYER

MRS. DONALD C. STARR

MRS. RICHARD M. SALTONSTALL

FRANK C. SMITH, JR.

JOHN S. THACHER

Chairman of the Executive Committee

WM. G. RUSSELL ALLEN

DIRECTOR

JAMES S. PLAUT

ADVISORY COMMITTEE

Chairman

NELSON W. ALDRICH

SAM CHARLES

JOSEPH A. COLETTI

SARGENT COLLIER

GARDNER COX

ISABELLA GRANDIN

JOHN C. HAGERTY

MARC PETER, JR.

MRS. MARC PETER, JR.

JENNIE G. SHERMAN

Gallery Manager

DOROTHEA HOLT

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York

Dear Mrs. Halpert:

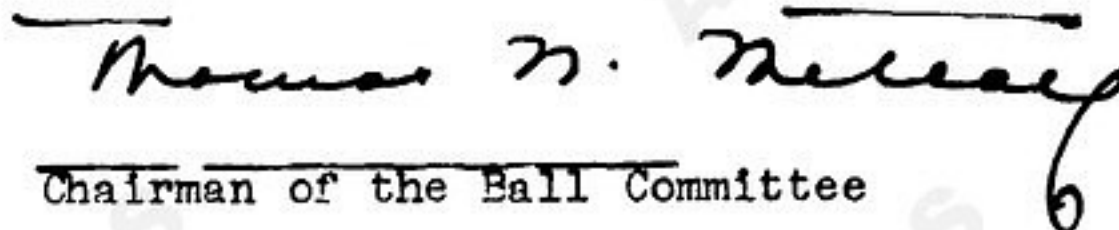
I had so great a variety of comparatively unrelated details to cope with while we were preparing for our recent Modern Arts Ball that, to save time during that rush period, I asked my secretary to acknowledge our receipt of your agreement to take advertising space in our program and also the advertising copy that came later.

Now that the smoke has cleared, I am anxious, first, to thank you for your assistance and, second, to apologize for what may have seemed to be my casualness. I want to emphasize the fact that all of us appreciate your interest.

The season that is just closing has been successful for us, and we are again, as in the past, conspicuously indebted to the New York Galleries, so many of which have been so generous.

If I top off this letter of thanks by enclosing a bill, I hope that you will not believe me to be any less

Sincerely yours,


Chairman of the Ball Committee

TNM:fcw

Enc.

CARL
BREDEMEIER
GALLERY

140
DELAWARE
AVENUE

BUFFALO
N. Y.



PRINTS
PAINTINGS
REPRODUCTIONS
HAND MADE FRAMES

PHONE
WA 6062

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Hapert:

I am returning to you
by express today the remaining six
prints and two Pasin. water colors —

Buffalo is limited to a few who
are interested in modern art and still
fewer who care to buy so it is rather
a question if I take over this gallery
again next fall — but it is an
art time so absorbing I rather
like to give it up —

Thank you again for all
you did to help —

Sincerely
Anne Morgan

May 4th 39

CARL
BREDEMEIER
GALLERY

140
DELAWARE
AVENUE

BUFFALO
N. Y.



PRINTS
PAINTINGS
REPRODUCTIONS
HAND MADE FRAMES

PHONE
WA 6062

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prints -

Fine -

Goldthwaite -

Hart.

Spring -

Ides Daughter

James

Haiti Market.

Tea Garden &ez

Uncle Ben

20.00

15.00

40.00

18.00

12.00

22.00

Pasien - W. e

Uncle on Uncle

75.00

W. e

Meditation -

125.00

THE INSTITUTE OF MODERN ART

formerly THE BOSTON MUSEUM OF MODERN ART

270 DARTMOUTH ST.

BOSTON MASSACHUSETTS

KENmore 5688

searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TRUSTEES

President

NATHANIEL SALTONSTALL

Vice-President

THOMAS N. METCALF

Treasurer

MORRIS WILLIAMS, JR.

Secretary

STUART MONTGOMERY

JOHN ARBOTT

NELSON W. ALDRICH

WM. G. RUSSELL ALLEN

ALFRED H. BARR, JR.

BETTY A. BARTLEY

PAUL HYDE BONNER

CHARLES C. CUMMINGHAM

MRS. MURRAY S. DANFORTH

MRS. ROBERT S. HELLER

MRS. FRANCES W. MACVACH

MRS. THOMAS N. METCALF

AGNES MORGAN

RICHARD C. PAINE

MRS. MARC PETER, JR.

PAUL J. SACHS

CHARLES H. SAWYER

MRS. DONALD C. STARR

MRS. RICHARD M. SALTONSTALL

FRANK C. SMITH, JR.

JOHN S. THACHER

Chairman of the Executive Committee

WM. G. RUSSELL ALLEN

DIRECTOR

JAMES S. PLAUT

ADVISORY COMMITTEE

Chairman

NELSON W. ALDRICH

SAM CHARLES

JOSEPH A. COLETTI

SARGENT COLLIER

GARDNER COX

ISABELLA GRANDIN

JOHN C. HAGERTY

MARC PETER, JR.

MRS. MARC PETER, JR.

JESSE G. SHERMAN

Gallery Manager DOROTHEA HELY

May 4, 1939

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
11³ West 13th Street
New York City, N. Y.

Dear Mrs. Halpert,

Our shipper, McBrine, will call at your gallery on Tuesday, May 9, for the following pictures:

Jack Levine - "Street Scene"
insurance valuation - \$200.00 ✓

Charles Sheeler - "New Haven"
insurance valuation - \$1500.00 ✓

Niles Spencer - "Bristol Harbor"
insurance valuation - \$350.00 ✓

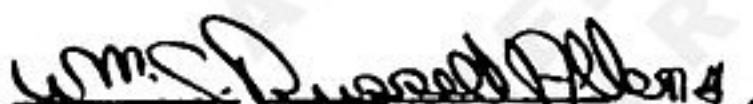
to be included in our Contemporary New England Oil Painting Exhibition, May 17 through September 4.

We have attended to the insurance coverage as requested both for transportation and during exhibition.

Will you kindly have Bernard Kerfiol's "Summer in Ogunquit" sent to us directly from the Corcoran Gallery express collect. We advise insuring it from there for \$300.00 to be certain of careful handling and we will cover it for \$2000.00 here at the same time, and, of course, during the exhibition and its return to you.

We hope to have all the pictures here by May 10. Hoping this arrangement is agreeable to you, I remain

Very sincerely yours,


Chairman of the
Executive Committee

May 6th, 1939

Mrs. Davis Dunbar
Carl Fredemeier Gallery
140 Delaware Avenue
Buffalo, New York

Dear Mrs. Dunbar:

This is to acknowledge receipt of the prints and water-colors enumerated in your list. This straightens out our consignment entirely.

I hope that you will continue your interest in the gallery with the realization that it is a long but worthwhile struggle.

Sincerely yours,

EGH:sr

May 6th, 1939

Mr. William G. Russell Allen
Chairman of the Executive Committee
The Institute of Modern Art
Boston, Mass.

Dear Mr. Allen:

As suggested by you, I wrote to Mr. Minnegerode of the Corcoran Gallery urging that he ship the Karfiol painting immediately by express with \$300 insurance valuation.

Sincerely yours,

EGH:ar

May 6, 1939

Mr. John Lee Clarke, Jr.
Director, Springfield Art Museum
Springfield, Mass.

Dear Mr. Clarke:

The two extra catalogues and the clippings I was able to obtain in the neighborhood, are enclosed with the painting. You have no doubt the Springfield Republican and can obtain the New Yorker and the Pictures on Exhibit. When the clipping bureau sends these, I shall forward them on to you, if you do not succeed in finding them.

As is evident, the Harnett show has been a tremendous success from every point of view. What pleased me most, was the enthusiasm of the artists who returned several times to study the extraordinary canvases. The "Emblems of Peace", certainly led in popularity and we had numerous inquiries from would be buyers. Many of the available Harnetts were placed in excellent collections, and I hope to locate some more canvases as a result of the publicity. As a matter of fact, several have turned up and others are being brought in next week. Since the exhibition closed today, these will not be shown publicly, but I am thrilled to replace some of the pictures sold as I began to feel forlorn at the thought of being Harnett-less.

You and Mr. Shean should be mighty pleased, and the trustees should be very proud of you. Before the end of the month, Harnett will be represented in a number of museums, but few can compete with you. Did you know that Mr. Abbott acquired all for Smith College? Needless to say, I am most grateful to you for your cooperation. "Emblems of Peace", not only added to the show, but practically made it. Even Pierre Roy was overwhelmed with it. Many thanks! The painting will be shipped on Monday.

Sincerely yours,

P.S. I am sending you both frames, the new one with my compliments.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

May 8, 1939

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

We are concerned about Charles Sheeler's representation in the 1939 International. We usually have difficulty in obtaining a picture.

I understand that Edsel Ford has a very good one. No doubt you can tell me all about it. If this particular one is not to be in the exhibition at the Museum of Modern Art, do you think Mr. Sheeler would have any feeling about our attempting to borrow it? We want him in the exhibition, and any suggestions you might have as to how we can get a canvas or where we might borrow one would be appreciated.

Faithfully yours,



John O'Connor, Jr.
Assistant Director

O'C:G

Colonial Williamsburg, Incorporated
WILLIAMSBURG, VIRGINIA

May 9, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Mr. Chorley has asked me to tell you that the fee of \$250. which you suggested for the preparation and supervision of a catalogue on Mrs. Rockefeller's collection of American Folk Art is entirely acceptable. Will you please go right ahead with the preliminary work on this basis.

You have had so much experience in getting out these catalogues that I feel it would be better for you to develop sample dummies embodying all that we could properly in such a catalogue that would sell at 25¢ per copy. I should imagine the first printing would run to 3000 or not more than 5000 copies and you might obtain quotations on this basis or on some other quantity if it is more practical from your standpoint. Our handbooks measure 5½ by 7½ inches and while there are decided advantages in uniformity, I am not sure that this will be the best size for you to work with. It seems to me that there ought to be a generous number of illustrations and possibly you have cuts that have already been made that would be suitable for the layout in this new catalogue.

Mr. Chorley has asked Mr. Goodwin, Mr. Cogar and myself to work on details of the catalogue with you here and we would appreciate your sending us suggested dummy with estimates of printing cost. Please let me know if we can be of any assistance to you in the meantime.

With kindest regards,

Sincerely yours,

B. W. Norton
B. W. Norton

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1. Titled "The House in the Field" -
house in a field -

**Purnell Art Company****HIGH CLASS PICTURES, FRAMES, MIRRORS,
AND ARTISTIC MERCHANDISE.****Baltimore, U.S.A.**CABLE ADDRESS.
"FINEARTS"

May 9, 1939.

Downtown Gallery, Inc.,
113 W. 13th St.,
New York City, N. Y.

Gentlemen:

We recently have noted a great interest in the work of William M. Harnett and understand that you are to give an exhibition of his work in the near future. One of our clients has a very fine example of the work of this artist and if you are interested, I might be able to send it for the exhibition.

Sincerely yours,

WRP:HVK

THE PURNELL GALLERIES.

The DECORATORS CLUB *Inc.*

745 FIFTH AVENUE, AT 57TH STREET • TELEPHONE WICKERSHAM 2-6055 • NEW YORK, N. Y.

May 10, 1939

Mr. Yasuo Kuniyoshi
115 West 11 Street
New York, New York

Dear Mr. Kuniyoshi:

We are planning a two weeks exhibition of paintings called "New York, 1939", to open May 23 to June 3, and would appreciate it greatly if you would let us hang one of your cavases in the show.

As our opening will be on Tuesday, May 23, from 5 to 7 o'clock, we would like your painting in the gallery by Saturday, May 20.

I trust that we may hear from you as soon as convenient that you will be among the artists showing in this group.

Very cordially yours,

Waller Freeman

Waller Freeman
Chairman of the
Exhibition Committee

Wf:HH

BLANCH SMILLY, Executive Secretary

BOARD OF DIRECTORS

MRS. GERTRUDE GHEEN ROBINSON
President

MISS GERTRUDE BROOKS
First Vice President

MISS WALLER FREEMAN
Second Vice President

MISS ELIZABETH C. POTTS
Treasurer

MISS MILDRED IRBY
Secretary

MISS ELIZABETH BROWN
MISS MARY COGGESHALL
MRS. WALTER L. EHRLICH
MISS EMMA B. HOPKINS

MISS ETHEL LEWIS
MRS. FLORENCE G. LAW
MISS JANE WHITE LONSDALE
MISS NANCY V. MCCLELLAND

MISS HORTENSE REIT
MRS. ETHEL GORING ROBERTSON
MISS BERTHA SCHAEFER
MISS LUCILE SCHLIMME

MRS. GLORIA FINCK SLOAN
MISS MIRIAM STEVENSON
MRS. GEORGE TALMAY
MRS. RUBY ROSS WOOD

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**SPRINGFIELD MUSEUM OF FINE ARTS
SPRINGFIELD, MASSACHUSETTS**

JOHN LEE CLARKE, JR., DIRECTOR

FOUNDED BY JAMES PHILIP AND JULIA EMMA GRAY
A MEMBER OF THE CITY LIBRARY ASSOCIATION
TELEPHONE 3-5857 CABLE ADDRESS - SPART

May 13, 1969

Mrs. Edith Gergor Halpert, Director
The Downtown Gallery
112 West 13th Street
New York City

Dear Mrs. Halpert:

The Harnett is back again and in perfect condition. It certainly was nice of you to send the frame that you used on it back here for I think it is a much improved picture this new way. The publicity will be no end of help as there were many articles in the New York papers which we did not get.

With all best wishes to you, I am,

Sincerely yours,

John Lee Clarke, Jr.
Director

JLC.g

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED QUARTERLY MAGAZINE

FREDERIC FAIRCHILD SHERMAN, Editor
JEAN LIPMAN, Associate Editor

BOX 304, WESTPORT, CONN.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15

Dear Mrs. Halpert -

We have not yet received your short illustrated review of the N.Y. Historical Society Folk Art exhibit. We must have it within the next few days if it is to be used in the next issue of Art in America.

Thank you for your trouble -
Sincerely -

Jean Lipman
Cambridge
Conn.

May 15, 1939

Mr. Waller Freeman
The Decorators Club
745 Fifth Avenue
New York, N. Y.

Dear Mr. Freeman:

Mr. Kuniyoshi has referred your letter to us, as we are agents for his work.

In our collection of Kuniyoshi paintings, there is no example which would fit into the category of "New York, 1939", as he has painted no street scenes. If some other subject would suit, please get in touch with us, indicating what insurance arrangements you have, etc..

Sincerely yours,

FRIENDS' CENTRAL SCHOOL

SIXTY-EIGHTH STREET AND CITY LINE
OVERBROOK, PENNSYLVANIA

BARCLAY L. JONES, PH. D.
PRINCIPAL

May 15 - 1939

Mrs. Edith Halpert
The Downtown Gallery
113 W. 13th St - N. Y.

Dear Mrs. Halpert:

I have been particularly interested the William Inness show held recently in your gallery - especially in the medium and materials used in his work.

Several years ago one of the over school's patrons presented us with a painting - framed and almost identical in subject as the one with the violin - letter and piece of music that was reproduced in the last issue of the Art Digest. A great tragedy happened to our painting. It had been placed in the floor for some purpose while one of the music studios was being re-arranged and while there a door was slammed against it and the painting broken in many pieces. This

FRIENDS' CENTRAL SCHOOL
SIXTY-EIGHTH STREET AND CITY LINE
OVERBROOK, PENNSYLVANIA

BARCLAY L. JONES, PH. D.
PRINCIPAL

happened during my absence from the school. My question then - of course - did William I. Bennett ever paint on glass? I am terribly disturbed over our loss as it was a painting that I admired extremely.

Please - if it is not too much trouble - tell me what you think about this. One of the janitors removed the broken glass and not a fragment was left for us to trace. We have the large oak frame with the hinges that is the same as the one remembered. What a tragedy!

Yours very sincerely -

John Pittman

P. S. The janitor said the painting was on glass - absolutely. It always appeared to me as if it had been painted on a wooden panel. The painting of course - did have glass.

May 15, 1939

Mr. W. R. Purnell
107 North Charles Street
Baltimore, Md.

Dear Mr. Purnell:

Thank you for your letter offering to obtain for our exhibition a Harnett painting belonging to one of your clients.

The Harnett show closed on May 6th, and all the loans have already been returned. However, since we are planning to publish a catalogue of his complete work some time in the future, we are interested in locating all the Harnett pictures known. Is it possible to obtain a photograph of the example mentioned by you? Please let me know.

Sincerely yours,

May 15, 1939

Mr. Lloyd Goodrich
Whitney Museum of American Art
10 West 8 Street
New York, N. Y.

Dear Mr. Goodrich:

The enclosed is a rough copy of the Tuckfarber booklet. In a few days, a professional typist will send you a better looking copy. I rushed this as the owner of the scrap book had arranged to call for his property on Saturday.

However, we succeeded in acquiring both the painting and the book after considerable discussion and haggling. There is so much important reference material in the book that we are delighted to have it. Many pictures are illustrated and others are described. In addition, the Harnett interview sheds much light on his approach to painting.

If you should have occasion to refer to the book, it will be available to you - together with the data I have obtained during my sketchy research. I do hope that you will add a monograph on Harnett to the valuable work you have done on American artists.

Sincerely yours,

C
O
P
Y

HELENE B. MELIN
Antiques

312 Morris Ave., Spring Lake, New Jersey
3 Doors West U. S. Post Office

May 16-1939

Mr. A. Boyer Dear Sir:

Enclosed find photograph of "Primitive" Painting,
concerning which I spoke to you about on the telephone. The
size of painting is 54 inches long-36 inches wide, framed in
old gilt-6 in. deep.

The background in shades of green--trees, clouds etc.
The girls are blue eyed dark haired.

One dressed in "Mauve" colored dress (sort of pinkish
lavender) white pantaloons, beautifully lace and embroidery trimmed;
blue slippers and wreath in hand of roses and green leaves.

The other in white dress. Mauve bows on dress and in hair--
pinkish slippers. The whole picture is very pleasing and unusually
fine. I shall greatly appreciate all efforts you put forth on my
behalf in placing the above in the setting it belongs. Price \$125.00

May I hope for an early and favorable reply.

Sincerely,

(Signed)

Carl U. Melin

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 17, 1939

At - In America
Miss Jean Lipman
Cannondale, Conn.

Dear Miss Lipman:

Your letter of the 15th rather surprised me, as I had written to you on April 16th, regretfully withdrawing my promise to prepare an article on the Adelman collection at the New York Historical Society, for the time being. Evidently, the letter was lost in transit.

I explained to you, in the letter referred to, that a situation had arisen which would make it embarrassing to do anything about the collection at present. Certain complications, which may be cleared up shortly, would make such an article impossible. I am very eager to write about it, and if you are still interested, shall do so as soon as the matter is cleared up. This all sounds very vague, I know, but I was asked to consider the information confidential, and shall ask you to do likewise, please.

Incidentally, there is no catalogue as yet, and it would be clumsy for anyone to make specific mention of the items on view unless Mr. Adelman's own references could be used, etc..

When you are in the city, and care to 'phone me, perhaps I can go into further detail with you. I should very much like to explain why I failed you. I am sure you would understand.

Sincerely yours,

May 17th, 1939

Mr. B. V. Norton
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Norton:
Thank you for your letter.

I have already arranged for dummies with our printer and expect them within a day or two. Three sizes were selected for your consideration and we can discuss these details latter.

Miss Robinson was good enough to furnish me with a catalog of the items in Paradise House. This may not be complete but it gives me sufficient material to start on before final checking. If it is at all possible to have this attended to in Williamsburg, I would suggest a complete list of the pictures and sculptures in their present arrangement to make certain that all the items are included. It would thus eliminate any additional trips and expense in personal checking.

Would you be good enough to send me several of your booklets so that I may have something to follow. Personally I think in arranging a catalog, the smaller the format the more costly the booklet becomes as so much margin space is wasted. However, I shall be very glad to follow your wishes in the matter.

I hope to have dummies ready for you by the end of next week with the detailed outline before going on with the job.

In arranging for estimates with the printer, I suggested getting three sets of booklets showing a variety of papers and covers. I should like to use a dull coated stock throughout the booklet as that type of paper is ideal for cuts and for type. On

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

የረዕሪ ልብሽ ሌሊ

Mr. B. L. Norton

-2-

5/17/39

Colonial Williamsburg, Inc.
Williamsburg, Va.

the other hand since it is more expensive than the white gloss stock I shall have estimates on both.

Sincerely yours,

EGH:sr

[illegible]

1. The first part of the document is a list of names and addresses, including "1001 1st St. N. W. Washington, D. C. 20004" and "1001 1st St. N. W. Washington, D. C. 20004".

TO THE HONORABLE THE SECRETARY OF THE ARMY AND NAVAL AIR FORCE
WASHINGTON, D. C.
FROM THE HONORABLE THE SECRETARY OF THE ARMY AND NAVAL AIR FORCE
WASHINGTON, D. C.

1. The first step in the process of the investigation is to identify the problem. This is done by gathering information about the situation and the people involved. The next step is to analyze the information and determine the causes of the problem. This is done by looking at the data and identifying patterns. The third step is to develop a plan of action. This is done by deciding what needs to be done to solve the problem. The fourth step is to implement the plan. This is done by putting the plan into action. The fifth step is to evaluate the results. This is done by looking at the data and seeing if the problem has been solved. The sixth step is to make adjustments. This is done by making changes to the plan if necessary. The seventh step is to report the results. This is done by writing a report about the investigation. The eighth step is to share the results. This is done by presenting the results to the people involved. The ninth step is to learn from the experience. This is done by reflecting on what was learned and how it can be used in the future. The tenth step is to continue the investigation. This is done by looking for new problems and starting the process again.

1951
May 17, 1999

Mr. Carl Lindborg
5000Pembroke Avenue
Lansdowne, Pa.

Dear Mr. Lindborg:

I have just received word from Mr. Boyer of the Mellon Galleries, that he is sending back to me a group of paintings we loaned him for exhibition. These are being delivered by truck on Thursday.

It occurred to me that you might ask him to include the portrait of the "Three Children" and the painting on velvet, in this delivery. It will require no packing on your part and will expedite matters. It so happens that a client wrote to us about a prospective visit on Friday and I should like to have as many new items as I can to show him, since he has seen practically our entire collection. If you have any other material of this type, please included it also as there is a very good chance of making a sale to this man who is forming a large collection as a memorial to his mother.

In the meantime, I am writing to the museum director regarding the Ryder and shall let you know definitely whether he will be on this coming Monday or whether I will have to remain in town the following Monday for his visit. He is not interested in folk art and the two matters are entirely separate. I am writing to Mr. Boyer to confirm my request to have the two pictures included.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

may 17th 1939

Mr. Hobson Pittman
Friends' Central School
68th Street and City Line
Overbrook, Pa.

Dear Mr. Pittman:

I am enclosing a booklet of the Harnett exhibition which illustrates the original painting of the violin and mentions the chromo-lithograph of the same subject owned by the Whitney Museum of American Art.

I am quite convinced that the picture you refer to in your letter was the chromo-lithograph. The same picture has been made by a number of unskillful people. As the reproduction was so perfect -- washed with turpentine and glass. In some cases the glass was put on the picture while the varnish on the print was still wet, giving the impression of a painting on glass. We have had several of these offered to us as original paintings of great value. It is difficult in convincing the owners that this is not the original by removing the glass we could show that the print at the bottom reading "chromo-lithograph published by H. M. ...", Union City, N. J.

At present we have one of these chromos in our possession and if you are in New York you might look at it about the corner yourself. There was only one painting of this subject and that belongs to Mr. Williams in Cincinnati.

Sincerely yours,

EGH:sr
EGH:sr

May 17, 1939

Mr. Nelson Rockefeller
30 Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

You may have heard the persistent rumors regarding the possible dissolution of the Federal Art Projects as an unimportant part of the WPA program. Although I have no connection with it, I feel - like many others - that the Project has been the greatest single factor nationally in developing the present high quality and enthusiasm in native art. I feel, too, that it would be a great tragedy to kill this remarkable impetus - to say nothing of the many artists throughout the country who would be homeless and hungry.

Early next week, the Congressional Committee will meet for final discussion regarding the art projects. Of course, those directly concerned will put up a fight to convince the Committee that the Project must continue. However, there are no politicians in the art group, and most congressmen find no voting returns among the "long-haired dreamers". Mr. Cahill as director of the Federal Art Project will hardly be an effective witness (if he is to appear) with his personal and official interest in the project. The sum involved is so small relatively in the large WPA program, but it will be hard to convince the Committee that this country is getting back much more than the investment as proved by the extraordinary results in the Easel, the Mural, Sculpture, Index of America Design (one of the greatest contributions in our history), the Teaching and the Federal Gallery projects. I am sure that Mr. Roosevelt's address for the historic Museum of Modern Art opening had very little effect on congressmen, although the President expressed what all cultured Americans felt.

I am writing to you only because the cause is so vital that I take courage to make this plea. Cultural America and even official America know what the Rockefeller family has contributed to the aesthetic development (to say nothing of others) in this country. I have been a personal witness to the humane as well as aesthetic interest expressed by you in concrete form, quietly, unobtrusively, but oh, how effectively. I feel certain that you are the one person who can save art in America by writing a letter to Mr. Edward T. Taylor, Chairman of the Subcommittee on the WPA of the House Appropriations Committee.

If you will do this, merely to state your interest in what the Project has accomplished, in the fine work produced by its artists some of whom are represented in your collection - Bennett, Breinin, Fenelle, Guglielmi, Prestopino, Lewandowski - it would be most effective. The fact that you chose an ex-WPA artist, Rainey Bennett for the Venezuela job, is also significant of the quality produced by the project. None of these artists could possibly have achieved the standard of work and the rapid recognition if not for the project. It is also important that in the present exhibition of American art at the World's Fair, so many of the paintings are by WPA artists - and that the Museum of Modern Art in its purchase of nine pictures from that exhibition, chose six by WPA boys.

In the event that you are willing to write to the Subcommittee, I can give you more information which will have bearing on the matter.

Bennett went off, the happiest young man in all America. It is a splendid opportunity for a young artist, and I am sure that your faith in him will be justified. You will set a precedent in this job, which will have great influence in raising the standard in the commercial world. Many thanks for your work in the art world - and congratulations on the Museum. It is a great monument to culture!

Sincerely yours,

May 17, 1939

Mr. Nelson Rockefeller
30 Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

You may have heard the persistent rumors regarding the possible dissolution of the Federal Art Projects as an unimportant part of the WPA program. Although I have no connection with it, I feel - like many others - that the project has been the greatest single factor nationally in developing the present high quality and enthusiasm in native art. I feel, too, that it would be a great tragedy to kill this remarkable impetus - to say nothing of the many artists throughout the country who would be homeless and hungry.

Early next week, the Congressional Committee will meet for final discussion regarding the art projects. Of course, those directly concerned will put up a fight to convince the Committee that the Project must continue. However, there are no politicians in the art group, and most congressmen find no voting returns among the "long-haired dreamers". Mr. Cahill as director of the Federal Art Project will hardly be an effective witness (if he is to appear) with his personal and official interest in the project. The sum involved is so small relatively in the large WPA program, but it will be hard to convince the Committee that this country is getting back much more than the investment as proved by the extraordinary results in the Easel, the Mural, Sculpture, Index of American Design (one of the greatest contributions in our history), the Teaching and the Federal Gallery projects. I am sure that Mr. Roosevelt's address for the historic Museum of Modern Art opening had very little effect on congressmen, although the President expressed what all cultured Americans felt.

I am writing to you only because the cause is so vital that I take courage to make this plea. Cultural America and even official America know what the Rockefeller family has contributed to the aesthetic development (to say nothing of others) in this country. I have been a personal witness to the humane as well as aesthetic interest expressed by you in concrete form, quietly, unobtrusively, but oh, how effectively. I feel certain that you are the one person who can save art in America by writing a letter to Mr. Edward T. Taylor, Chairman of the Subcommittee on the WPA of the House Appropriations Committee.

If you will do this, merely to state your interest in what the Project has accomplished, in the fine work produced by its artists some of whom are represented in your collection - Bennett, Breinin, Fenelle, Guglielmi, Prestopino, Lewandowski - it would be most effective. The fact that you chose an ex-WPA artist, Rainey Bennett for the Venezuela job, is also significant of the quality produced by the project. None of these artists could possibly have achieved the standard of work and the rapid recognition if not for the project. It is also important that in the present exhibition of American art at the World's Fair, so many of the paintings are by WPA artists - and that the Museum of Modern Art in its purchase of nine pictures from that exhibition, chose six by WPA boys.

In the event that you are willing to write to the Subcommittee, I can give you more information which will have bearing on the matter.

Bennett went off, the happiest young man in all America. It is a splendid opportunity for a young artist and I am sure that your faith in him will be justified. You will set a precedent in this job, which will have great influence in raising

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

the standard in the commercial world. Many thanks for your work in the art world - and congratulations on the Museum. It is a great comment to culture!

Sincerely yours,

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED QUARTERLY MAGAZINE

FREDERIC FAIRCHILD SHERMAN, *Editor*
JEAN LIPMAN, *Associate Editor*

BOX 524, WESTPORT, CONN.

May 12, 1939

Dear Mrs. Haig, —

I had not received your first
letter. I understand perfectly
around the article — do not
give it a thought!

We will be very glad to
have a second article on the Nashua
collection — in some future issue
of the magazine. Do not me
know in the matter you report
it up in the near future.
Thank you for your consideration
in this matter.

Very sincerely,
Jean Lipman



Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 18, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am sending you a copy of a letter from Mr. Carl Melin, and a photograph of a portrait which he wishes to sell.

I thought, perhaps, you might be interested in this.

Very truly yours,

James L. Cogger
James L. Cogger

3.18
Enc.

May 18, 1939

Mrs. Charles B. Goodspeed
 2430 Lakeview Drive
 Chicago, Illinois

Dear Mrs. Goodspeed:

As I advised you during our telephone conversation, we
 shall be glad to cooperate with you in arranging an ex-
 hibition of Paintings by William M. Harnett at the
 Chicago Arts Club. In addition to the paintings we had
 in our show, there are several others which turned up
 as a result of the tremendous reaction. Just as soon as
 the new acquisitions are cleared and photographed, I
 shall send you a complete file of photographs for your
 selection. Those listed in our catalogue are italicized
 below with their present ownerships. Three others which
 were added to the exhibition and not catalogued are also
 italicized:

✓ TRUTH ✓ OLD FATHER ✓ OLD BOOKS ✓ OLD REMINISCENCES ✓ OLD SCRAP ✓ WITH THE NY TIMES ✓ WITH THE NY HERALD ✓ OLD SOUVENIRS ✓ THE OLD VIOLIN ✓ AFTER NIGHT'S STUDY ✓ DISCARDED TREASURES ✓ EMBLEMS OF PEACE ✓ THE FAITHFUL COIT ✓ STILL LIFE W/VIOLIN ✓ BREAKFAST ✓ STILL LIFE ✓ PLAYBILL & DOLLAR BILL	not owned by THE JOINTOWN GALLERY Mr. Alfred Barr (private col) Mr. Nelson Rockefeller PHILLIPS MEMORIAL GALLERY MUSEUM OF MODERN ART Mr. Nelson Rockefeller THE JOINTOWN GALLERY Mrs. L.G. Phelps Mr. Charles F. Phillips DETROIT INSTITUTE OF ARTS SMITH COLLEGE MUSEUM SPRINGFIELD MUSEUM OF FINE ARTS MADISON ATHENEUM WHITNEY MUSEUM OF AMERICAN ART Mr. CONGER GOODYEAR Mr. MILTON RADISCH Mr. NELSON ROCKEFELLER
---	--

* sold during exhibition.

The complete file of photographs will be forwarded shortly.
 Please let me know where you wish these addressed.

Sincerely yours,

May 18th, 1939

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, Calif.

Dear Mr. Robinson:

For the first time in my experience I was in sympathy with the reason offered by a client for not making additional purchases. What you are doing is most commendable and I shall not send you another sales letter for a long time.

A number of people who have seen your collection have spoken with such enthusiasm about it that I decided that I should see it too. I am planning to take a flying trip to the coast starting about June 10th and hope to cover the waterfront in two weeks. My plans include a visit to Hollywood, of course, and I hope that you will ask me over to see your collection -- and you.

I promise not to ask for a job in the movies nor an introduction to Clark Gable.

My best regards.

Sincerely,

EGH:sr

Colonial Williamsburg, Incorporated
WILLIAMSBURG, VIRGINIA

May 19, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you for your letter of May 17th. I have just talked with Mr. Cogar and find that he is compiling a complete list of the pictures and sculptures in Mrs. Rockefeller's collection at the Ludwell-Paradise House. Inasmuch as you have made a start on this from material furnished by Miss Robinson, I suggest you go right ahead with this and then use a copy of the list which Mr. Cogar will send you when it is completed within the next few days.

Under separate cover I am sending you copies of our present handbook to the exhibition buildings of the Restoration and the paper covered guide book. These will give you an idea of the size of publications mentioned in my previous letter and are entirely suggestive inasmuch as both the handbook and the guide book are in the process of revision.

When your dummies and preliminary material are ready for us, we should be glad to see them and if you are able to get them to Williamsburg by the end of next week, I hope very much we may have an opportunity to discuss them with Mr. Chorley while he is here.

Sincerely yours,

B. W. Norton
B. W. Norton

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WESTER UNION

SYMBOLS

DL - Day Letter

NL - Night Letter

LC - Deferred Cable

MLT - Cable Night Letter

Ship Radiogram

VICE

all-rate
Cable-
its de-
ctor is in-
a suitable
above or pre-
ceding the address.

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 203 West 14th Street, New York

NBQ20 12=NSZ NEWYORK NY 20 921A

1939 MAY 20 A.M. 9 54

MRS HALPERT=

113 WEST 13 ST=

PRIER MESCUSER JE SUIS IMPECHE DE VENIR A LA CAMPAGNE

VOUS EMBRAS=

BRANCUSI=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH

STREET · NEW YORK

JULIANA FORCE · Director



HERMON MORE · Curator

May 22, 1939

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Many thanks for the interesting
material about the Harnett "Old Violin." I am glad
that you now own the scrapbook on Harnett. Material
like that is not easy to find.

Sincerely yours,

Lloyd Goodrich
Research Curator

LG/DF

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

May 23, 1939

Mrs. Edith Gregor Halpert
113 West 13th Street
New York

My dear Mrs. Halpert:

You will find enclosed your catalogue of the Fiske Iron Works. I am very grateful to you for having lent me this catalogue as it proved a great source of information.

Sincerely yours,



John M. Graham, III
Assistant Curator
American Rooms

JMG:EM

Colonial Williamsburg, Incorporated
WILLIAMSBURG, VIRGINIA

May 23, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Since writing you the other day, I have talked with Mr. Cogar about the inventory of Mrs. Rockefeller's Folk Art collection. Inasmuch as the list on which he is now working will not show the location of the various items, we feel that the enclosed list compiled as of March 24, 1939 is the one most helpful for you at the moment. Perhaps you have already received a copy of this from Miss Robinson, but at any rate, I am sending you this list because on the first seven pages you will find everything we have concerning the collection at the Ludwell-Paradise House and kitchen.

Miss Robinson has suggested that you might like to include in the catalogue the picture which Mrs. Dumbell of Providence, Rhode Island recently gave to the Restoration. This is an embroidered memorial picture depicting the death of a member of the Cushman family. The framed picture measures 21" x 21½"; the picture itself is 18" x 19¼". The inscription on the tomb reads:

Sacred to the memory
of
Lieut. Jacob Cushman,
who departed this life Nov. 14th, 1802
in the 29th year of his age.
Believe, and look with triumph on
the Tomb!

In going over the accompanying list one further question occurs to me. Is the catalogue to include Mrs. Rockefeller's entire collection or the collection on exhibition at the Ludwell-Paradise House? It has been my understanding that it would cover only the latter since this comprises the major portion of the collection and may be seen in one place. Perhaps you already know Mrs. Rockefeller's wishes in the matter and can let me know when you send the dummies later this week.

With kindest regards,

Sincerely yours,


B. W. Norton

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

May 23, 1939

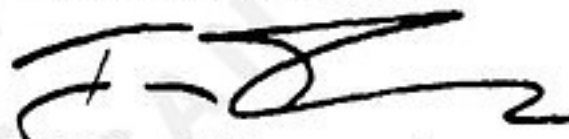
Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I am enclosing a copy of the Carnegie Magazine for February, 1938. On page 272 you will find a reproduction of the painting, "Rondo Capriccioso," by Alfred H. Bennett. I thought this would be of interest to you because of William M. Harnett. You will notice the resemblance of this painting to Harnett's "The Old Violin."

At the time the prize was awarded to Bennett I recall that some woman in Pittsburgh said she had a colored lithograph which was exactly like the painting. As I remember it, she said that the lithograph was by a French artist, but I am not certain on that point.

Faithfully yours,



John O'Connor, Jr.
Assistant Director

O'C:C
Enc. - Carnegie Magazine.

May 27th, 1939

Mr. John O'Connor, Jr.
Assistant Director
Carnegie Institute
Pittsburgh, Pa.

Dear Mr. O'Connor:

Thank you so much for sending me material on the Karfiol exhibition. I am always shocked at the remarks made in out of town newspapers about important works of art -- in spite of the many years of similar experiences. It would be fun to have a beauty contest in an exhibition of figure painting, to see what the public would select in the nature of the ideal figure. Thus giving the American public the painted beauty of the year.

I am enclosing a reproduction of Barnett's chromo-lithograph "The Old Violin". This was originally painted in large quantities and had excellent distribution. It certainly seems likely that Mr. Capriccioso was familiar with the print.

Under separate cover I am also sending you photographs of several new canvases by Nicolai Tikovsky. We can arrange to have any one or more of these sent to the gallery for your exhibition if you wish.

Sincerely yours,

HGH:SR
enc.

Sent : Midsummer \$1,000.
Hugh Collins 500.
Still Life with self-portrait \$800.

FRANCIS WARING ROBINSON
DEPARTMENT OF ART AND ARCHAEOLOGY
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

May 25, 1939

Mrs. Samuel Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, New York.

Dear Mrs. Halpert:

Belated thanks for the Vanderlyn photograph which came safely several days ago. I wish I could find the time to undertake a reconsideration of Pieter Vanderlyn and discover a few new works, or what would be more useful some additional information on his life and activities.

I enjoyed my visit with you so much that you can be sure I will return soon, I hope you are not closing for the summer before July.

The idea of doing something with William Harnett is still in my mind, but I fear that like Vanderlyn he must be put off in favor of my current problems in quite another field. I am at work on a catalogue of Early Christian gold-glass in the Vatican Library under the auspices of Princeton University and the Institute for Advanced Study. Wishing you all success with Harnett and thanking you for your many kindnesses, I am

Very sincerely yours,

Francis W. Robinson



VERNON PRESS, INC.

250 WEST 49th STREET

NEW YORK CITY

CIRCLE 6-6143

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 25, 1939

Mrs. E. G. Halpert
The Downtown Gallery
113 West 13 Street
New York, N.Y.

Dear Mrs. Halpert:

We are pleased to submit the following quotations:

Subject: WILLIAMSBURG MEMORIAL CATALOGUE

Size 5½x7¼" and 6x9"

Paper | Cover: Strathmore "Beau Brilliant" - Imperial Blue
Inside: 80# Ivory Dull Coated.

Ink Inside - Reflex Halftone Black - Cover - White and Red.

Pages for size 5½x7¼" - ⁵⁶56pp -, for 6x9" - 48pp and 4pp cover.

Finishing Side Stitched with Overhanged Cover.

Packing In Cartons for shipment by Railway Express Co. "Collect".

Price	3000 Copies - Size 5½x7¼".....	\$360.00
	3000 " " 6x9".....	330.00
	5000 " " 5½x7¼".....	480.00
	5000 " " 6x9".....	525.00

Trusting that the above will meet with your approval

Very truly yours,

VERNON PRESS, INC.

P.S. If you choose to use "Glued On" Cover there will be additional charge of \$14.00 per 1,000 copies.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 25, 1939
Mr. B. W. Norton
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Norton: I have just received your letter of May 15th and am sending you a rough dummy of the catalogue together with a blank booklet - via air express, in the hope that it will reach you in time to discuss the matter with the committee.

Since the list which you were good enough to send me, reached me yesterday, I rushed the outline considerably, and the dummy will merely suggest the plan. The foreword will outline in a general way the place of folk art in the culture of early America, in its daily life, its makers, etc.. Each medium will have some descriptive material explaining how the medium was used, and by whom, thus making it clear to the reader who we assume is not familiar with this phase of American art.

You will note that I interspersed the reproductions. While from a museum standpoint, it is considered advisable to have the check list and the cuts separated, for Williamsburg, I feel the present form is better. Having the picture directly with the medium described and the specific check list, makes it easier for the visitor to follow the picture, and to enjoy the pictures. It also makes for a more informal catalogue, in the manner of a picture book, encouraging the visitor to read the text in its brief grouping. However, I shall be glad to follow the suggestion of the committee on this detail as well as any others.

The number of cuts may be reduced out if possible. It would be advantageous to illustrate, as I have, the variations within each medium. The cuts will average \$2.50 each, allowing for the different sizes.

The enclosed estimate furnished by the printer indicates that there is little difference in price between the two sizes of catalogues, and I strongly recommend the larger of the two both for the general effect and for the larger cuts it permits us to use. There are more than 500 items, evidently, and in excess of what I had supposed. This figure does not include the objects in the various buildings other than Paradise House. I talked with Mrs. Rockefeller, as you requested, and she agreed with me that it would be confusing to the public to list these items in the same

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

group. However, if you do not wish to go to the additional expense of a separate booklet, I believe that I can condense the copy sufficiently to have a supplementary listing in the back - of all the related objects distributed in the various buildings. In the larger format, there are 48 pages, which should allow for this addition. In the smaller format, the number of pages would have to be increased from 56 to 64, increasing the price accordingly. Thus, the former would be more economical.

For 3000 copies in the ivory dull coated stock, with Strathmore "beau Brilliant" Imperial Blue, the cost would be \$330. plus a little under \$100. for the cuts. Should you consider the cheaper stock, white coated, the price would be reduced. I can get estimates on less desirable stock at a considerably lower figure.

Please pardon this hasty report. As soon as I get your reaction to the dummy, I shall send you additional estimates on your recommendations and shall supply more complete dummies.

Sincerely yours,

May 27th, 1939

Mr. James L. Cogar
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Cogar:

Thank you for sending me the Melin letter and photograph. Mr. Melin called yesterday and we discussed the matter.

Do you know whether any of the pictures in Paradise House which are not on view could be used as decorations in the rooms at the Inn, at the Lodge, etc?

While several of the items can from time to time be substituted for others hanging in the exhibition, there are others which can be eliminated entirely and I wondered if you could suggest any permanent place for them?

Sincerely yours,

EGH:sr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27th, 1939

Mrs. Dorothy M. Liebes
Director, Division of Decorative Art
Golden Gate International Exposition
San Francisco, Calif.

Dear Mrs. Liebes:

I have recently decided to fly to the coast for a two weeks stay, leaving on June 10th.

I have not, as yet, decided whether to head for Los Angeles or San Francisco first, but in any event I hope that you will be in the Fair area during the period of my stay. It will be so nice to see you again. I look forward to the exhibition which has been described to me with such enthusiasm by several friends who were there.

Sincerely yours,

LDM:SP

E.G.H.

May 27, 1939

Dear Miss Halpert:-

Don't you ever chastise yourself for sending out sales letters to those interested in art. How is a fellow to know what is going on unless through the medium of the mart, - call it what you will.

We are happy to welcome you when you come out here and we promise not to offer you an autographed photograph or to take you to a movie set, - unless, of course, you insist and we fellows don't have to really be urged.

With kindest regards,

Sincerely,

Edward G. Robinson
EDWARD G. ROBINSON

Edith G. Halpert, Director
The Downtown Gallery
113 W. 13th Street
New York City

May 27th, 1939

Mr. Robert M.annahill
2171 Iroquois Avenue
Detroit, Mich.

Dear Mr.annahill:

Many thanks for your letter and for your thoughtfulness in sending the check so promptly. I am very eager to know how the Barnett has been accepted by the Museum group. The Chicago Arts Club is planning a one-man show early in the fall and Mrs. Goodspeed will no doubt communicate with you regarding "After Night Study".

Although "Old Motels" has not been cleaned, I decided to have it photographed. Even in black and white the picture looks exciting. I am sending you a print so that you may have something tangible to show Mr. Ford -- if you care to do so -- when you mention the picture to him. No one else has seen it as I have decided to tuck it away until the fall with prospects of getting a much higher figure for it. However, my offer to you still holds good.

My best regards.

Sincerely,

EGH:SR

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

May 29, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thanks for your letter of May 27.

I had a nice note from Karfiol this morning. He was asking for some extra copies of the "Carnegie Magazine" which I am sending to him today.

Will you let me know if you agreed with him about his painting for the International. You will recall that the day I saw you you were going to visit him in the afternoon. Mr. Saint-Gaudens, you may remember, saw a painting of boys swimming off a dory which he liked very much. Let me know about Karfiol because we want to be sure we will have a good painting in the 1939 International.

We agreed that "Lay Figure" was to be Kuniyoshi's representation. We will probably be seeing him at Woodstock this summer.

I take it that we had best give up the idea of Charles Sheeler since everything we can think of is going to be in the Museum of Modern Art exhibition, and since the pictures he is doing for "Fortune" will be tied up until after they appear in the magazine. However, if you can think of one that is not going to be in the show, we will go after it because we are anxious to have him represented if it is at all possible.

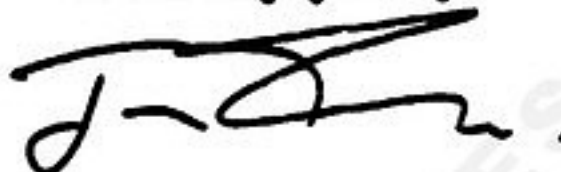
We will take a Jack Levine and decide what it is to be later on. Mr. Saint-Gaudens saw the "Boston Millionaire," but he thought we would like to have something that had not been shown in New York before.

Mrs. Edith G. Halpert - May 29, 1939 - 2

After Mr. Saint-Gaudens' return I will write you if we are to have Cikovsky, Guglielmi, or Dorothy Varian.

With all good wishes.

Faithfully yours,



John O'Connor, Jr.
Assistant Director

O'C:G



Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 29, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

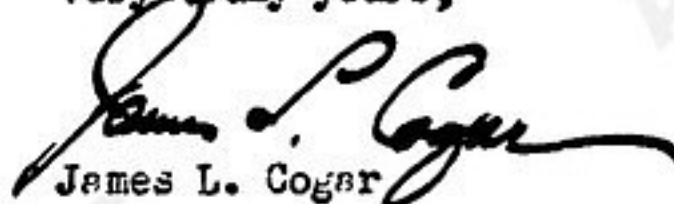
Dear Mrs. Halpert:

I am in receipt of your letter of May 27 concerning the pictures which are at the Paradise House but which are not on view.

I am afraid that these could not be used in either the Inn or the Lodge due to the fact that all of the Inn rooms have about all of the pictures that could be hung there without crowding. As for the Lodge, I do not believe that the character of this building would permit the use of Folk Art pictures.

As we furnish other buildings in Williamsburg, we may find a place for the smaller pictures in which case I would be more than glad to use them.

Very truly yours,


James L. Cogger

SAN FRANCISCO BAY EXPOSITION • A CALIFORNIA NON-PROFIT CORPORATION • SPONSOR FOR

GOLDEN GATE INTERNATIONAL EXPOSITION

FEBRUARY EIGHTEENTH TO DECEMBER SECOND • NINETEEN THIRTY-NINE

DEPARTMENT OF FINE ARTS • SECTION OF DECORATIVE ARTS

DOROTHY LIEBES • DIRECTOR

585 BUSH ST. • SAN FRANCISCO • CALIFORNIA • U.S.A. • CABLE ADDRESS "GGIE"

May 31, 1939

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City, New York.

My dear Mrs. Halpert:

Perfectly splendid news that you will be coming out. I am off to Los Angeles tonight for a week but will surely be back by the 10th of June and am hoping to see you then.

My home address is the Hotel Fairmont in case you arrive when I am not over at the Exposition.

Do let me know as soon as you can the date of your arrival so that I can be certain that you see all of the sights.

Sincerely yours,

Dorothy Liebes

Dorothy M. Liebes
Director

Division of Decorative Arts

We will be so glad to see you!

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C O P Y

May 31, 1939

Mr. Nelson Rockefeller
Rockefeller Center
New York, N. Y.

Dear Mr. Rockefeller:

As I advised Miss Phillips, the committee hearing was postponed. I finally received from Washington an outline of what was required, and am enclosing my draft for your consideration. Since it is now past midnight, I decided not to rewrite the enclosed, and hope that you will forgive my poor craftsmanship. It was a difficult letter to compose and I sincerely trust that you will find possibilities in it.

It was suggested by Mr. Parker that copies of your letter be sent to the President and to Colonel F. C. Harrington, Administrator, Works Progress Administration, Washington, D. C.

I find it difficult to properly express my thanks for your consent to act in behalf of the American artists and the American public. I wish I could proclaim publicly what you and your mother have done and are doing for them. But possibly the realization of what it accomplishes is a source of reward to you. Maybe it is true that "virtue is its own reward".

If there is any additional information needed, please call on me. I want to be of some help, too.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is outdated 50 years after the date of sale.

OBERLIN COLLEGE
OBERLIN, OHIO
DEPARTMENT OF FINE ARTS

CLARENCE WARD
LOUIS E. LORD
JESSIE B. TREFETHEN
MARGARET R. SCHAUFFLER
EDWARD CAPPS, JR.
CHARLES M. RICHARDS
WILLIAM H. BROWN

ELIZABETH R. FITTON
CATHRYN M. CROOK
ELIZABETH L. BARRICK
MARJORIE L. SATSON
LOIS A. BINGHAM

May 31, 1939

Downtown Gallery, Inc.
113 West 13th Street
New York City

Sirs:

I should like to express my personal appreciation and that of the faculty and staff of the Department of Fine Arts for your very generous loan to our exhibition "Cornerstones for a College Art Collection." It is attracting much attention and I hear nothing but most favorable comment on it.

Very sincerely yours,

Clarence Ward

Clarence Ward

CW:rsb

orig. in NR file (WPA)

COPY

May 31, 1939

Mr. Nelson Rockefeller
Rockefeller Center
New York, N. Y.

Dear Mr. Rockefeller:

As I advised Miss Phillips, the committee hearing was postponed. I finally received from Washington an outline of what was required, and am enclosing my draft for your consideration. Since it is now past midnight, I decided not to rewrite the enclosed, and hope that you will forgive my poor craftsmanship. It was a difficult letter to compose and I sincerely trust that you will find possibilities in it.

It was suggested by Mr. Parker that copies of your letter be sent to the President and to Colonel F. C. Harrington, Administrator, Works Progress Administration, Washington, D. C.

I find it difficult to properly express my thanks for your consent to act in behalf of the American artists and the American public. I wish I could proclaim publicly what you and your mother have done and are doing for them. But possibly the realization of what it accomplishes is a source of reward to you. Maybe it is true that "virtue is its own reward".

If there is any additional information needed, please call on me. I want to be of some help, too.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To Nelson Rockefeller
Attached to letter May 31/39

The Honorable Edward T. Taylor
Chairman, sub-committee investigating "PA
House of Representatives
Washington, D. C.

Dear Sir:

My deep interest in contemporary American art and native culture prompts me to express my sincere appreciation for the work accomplished by the Federal Art Projects of the Works Progress Administration - and to make a plea for its continuance on its present basis.

The new historic exhibition aptly called, "New Horizons in American Art", held at the Museum of Modern Art some three years ago, was my first contact with the Project work in all its manifestations. The quality of the paintings, sculpture, graphics, mural sketches, index plates and other exhibits displayed, surprised and impressed me tremendously. They revealed the vital force of a new relationship established between the artist and the public, the summing up of the scattered creative efforts of this country into a truly significant art movement. Many hitherto unknown names appeared as signatures on works of art of real esthetic value. Subsequently, I purchased examples by several of these artists produced on their own time, and enjoy these paintings in my private collection.

From time to time, I see these names listed among prize-winners in museums, or as Guggenheim fellows. Last year, when Mr. Conger Goodyear, former president of the Museum of Modern Art, arranged the exhibition of American Art for the French government at the Musée du Jeu de Paume in Paris, many of the Project artists were represented in the limited selection. And Project names appear in the official contemporary art exhibitions in both the San Francisco and New York World's Fairs. Moreover, I recently learned that six of the nine artists whose painting were purchased in the latter exhibition by the Museum, were Project artists.

These facts alone are sufficient, I believe, as evidence of the high quality of the art produced in the easel division, and the contribution in the fields of mural painting and architectural sculpture are well known. However, I am equally impressed with the extraordinary achievements in the rest of the highly diversified program maintained by the Federal Art Projects. The work carried on in Colonial Williamsburg, brought^{to} my attention the former lack of documentation of American material of former days. This gap is being ably filled by the Index of American Design which museum officials and critics have acclaimed with such enthusiasm. Future generations will find in the plates produced by artists engaged in the Index division, the richness and variety of our cultural background. The great work done in recording our art heritage in all its branches - in addition to its permanent historic value - has given artists, professionals, and the general public their first knowledge and appreciation of the contribution made by our ancestors to architecture, furniture and textile design, folk art, etc... and will continue to function for all time and for all the people. It will exert a profound influence, as the easel project has, in removing artists and artisans from the effects of all-European influence, and will certainly succeed in establishing an American flavor and meaning that may be easily understood and appreciated by this generation as well as those that follow.

While I have not come in personal contact with the Community Center activities, I have indirectly observed the valuable effect of the art teaching program in creating a popular background for art and in supplying a new audience for the creative efforts in this country. The entire Federal Art Projects program emphasizes the human need for its amazing accomplishments.

To discontinue or even to restrict the great, all-embracing activities of the Federal Art Projects at the present time, would be - I be-

lieve - a measure of extremely short-sighted economy both from the human and cultural point of view. In spite of what has already been accomplished in the short period of three and a half years, it is safe to assume that we have uncovered only a fraction of the vigor and richness of American talent, that we have merely tapped the surface of our cultural resources. Sudden cessation or change in the federal sponsorship would inevitably stop in mid-stream a movement that has the greatest possibilities of future development, a movement that has won the confidence of critics and the public in all parts of our nation, to say nothing of the esteem abroad. The Federal Art Projects represent a public investment which more than amply repays the public and will continue to pay dividends to all future Americans.

from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(Copy in HPA file)

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

June 1, 1939

Dear Mrs. Halpert:

Thanks loads for the suggested form of a letter to the Honorable Edward T. Taylor. It was fine and I sent it to him this morning with a copy to President Roosevelt and Colonel Harrington.

With very best wishes.

Sincerely yours,

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 10th Street,
New York City.

Nelson A. Rockefeller

The Town House
LOS ANGELES

June 2 1939

Dear Mrs Halpert-

It was good having your letter.
My "territory" is now Los Angeles, having
just taken over as director of the Los
Angeles Museum of Science, History and
Art. *File*

Learning all about birds, bees
and sycamore trees, is a new departure
for me, but I have a large art department
to build up, too, so I know I am going to
have fun.

Do stop by Los Angeles. I want so
much to see you and to show you my Museum,
such as it is at the moment.

Will you stop at San Francisco
first? I am anxious to have your opinion
of my show. Address me at the Museum.

Sincerely

Roland McKinney
Roland McKinney

June 5, 1939

Mr. Francis Taylor
Director, Worcester Art Museum
Worcester, Mass.

Dear Mr. Taylor:

If you think that I am slipping in my salesmanship in not following up the Harnett matter, I can explain. After the second week of the exhibition, we had nothing to offer of sufficient importance for the Worcester Museum. The enclosed list indicates the present owners of the canvases displayed, plus others we acquired during the first days of the show.

However - we now have a canvas purchased ~~from~~ a private individual who had seen the vast publicity, which is really one of the most magnificent examples by the extraordinary Harnett. It was painted in 1891, one year before the artist died. A contemporary catalogue describes it as follows:

"PROFESSOR'S OLD FRIENDS painted 1891
This beautiful and realistic masterpiece was the next to the last painting that emanated from his easel. For objects included in the grouping, see reproduction. The technique is most marvelous - the brass, is brass; and the wood, is wood.

I am now enclosing a photograph of the picture which has just been varnished by Kosen, one of Harnett's great enthusiasts. It measures 53x27", and is unquestionably a "masterpiece" emanating from any easel. We are including "Professor's Old Friends" in our present group show, and I would suggest that you act quickly, as I have not offered it elsewhere. It seems the ideal canvas for Worcester. The price will be reasonable, as I am collecting all possible funds for my trip to the coast - (not to meet Clark Gable, incidentally). May I hear from you?

Sincerely yours,

June 6th, 1939.

Mr. John O'Connor, Jr.
Assistant Director,
Carnegie Institute,
Department of Fine Arts,
Pittsburgh-Pa.

Dear Mr. O'Connor:

Last week I called on Mr. Karfiol and saw the painting Mr. Saint-Gaudens liked so much. I agree with him heartily, as it is a magnificent example of Karfiol's work and should be a great feature in your Show.

This painting has been set aside for the International, together with Kuniyoshi's "Lay Figure".

A new Levine has arrived and I feel pretty certain that you will like it very much. If you are planning to make another visit before your final decision, you may see the picture then, or if you prefer, I shall have the canvas photographed and send a print on to you. Please let me know.

We also have a new Guglielmi.

Sincerely yours,

EGH:AJ

June 6th, 1939.

Mrs. William Darbee,
New Preston,
Conn.

Dear Mrs. Darbee:

Under separate cover, I am sending you a Catalogue of a special Exhibition organized for the closing event of the season at this Gallery.

With the co-operation of the Artists associated with the Gallery, new outstanding examples are being offered at special prices to fit the Summer budget.

You are no doubt familiar with the work of the Artists participating in this event, as they are among the leading contemporaries.

I should very much like to have you see the present display and hope that you will come in.

Sincerely yours,

EGH:AJ

June 7th, 1939

Mrs. John Usgood Blanchard,
3 East 77th Street,
New York City.

Dear Mrs. Blanchard:

Under separate cover, I am sending you a Catalogue of a special Exhibition organized for the closing event of the season at this Gallery.

With the co-operation of the Artists associated with the Gallery, new outstanding examples are being offered at special prices to fit the Summer budget.

You are no doubt familiar with the work of the Artists participating in this event, as they are among the leading contemporaries.

I should very much like to have you see the present display and hope that you will come in.

Sincerely yours,

THE DOWNTOWN GALLERY.

EGH:AJ

June 7th, 1939

Mr. Irving Blumenthal,
163 East 64th Street,
New York, N.Y.

Dear Mr. Blumenthal:

I am sending you this note to suggest a visit to the special Exhibition we have arranged as a final gesture of the season.

The Catalog which is being sent to you under separate cover, itemizes the objects on display. You will note that most of these are new examples shown for the first time. They are all specially priced for the Summer months.

I look forward to your visit.

Sincerely yours,

EGH:AJ

June 7th, 1939

Mr. Rexford Brandt,
3619 Prospect Avenue,
Riverside, California.

Dear Mr. Brandt:

Sometime ago you inquired regarding Steig's "Man at a Gathering". In replying I advised you that sculpture as well as the bulk of the show, had been sold.

However, we have today received a new carving by William Steig for a special Exhibition which opens on June 7th. I am enclosing a photograph of this carving called "Nostalgia". The size is marked on the back of the photograph. It has very much the character of "Man at a Gathering" and I would suggest that you wire me if you are interested in acquiring this remarkable piece of sculpture.

As is customary at this time of the year, all the items are very specially priced and we have this marked at \$150.

Sincerely yours,

EGH:AJ

June 7th, 1939

Mr. George Gallowhur,
Mount Kisco,
New York.

Dear Mr. Gallowhur:

Today we are opening the special exhibition,
of which a Catalogue has been mailed to you
under separate cover.

As the final show of the season, the pictures
and sculptures on display are specially priced
for the Summer budget and include many items
both contemporary and early American, particu-
larly suitable for the country home.

There is a great variety in the subject matter
and in size, making an ideal group from which to
choose.

As you may know, it is customary for us to have
all our exhibits priced at low figures in order
to raise funds for the artists during the summer
months, when the Gallery is closed. I am sure
that you will find a visit worthwhile and hope
that you will come in.

Sincerely yours,

EGH:AJ

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 7th, 1939.

Mrs. Bernard Gimbel,
Upper King Street,
Port Chester, New York.

Dear Mrs. Gimbel:

I am writing to call your attention to the special Exhibition which opens tomorrow, as the final gesture of the season.

All the Artists have co-operated by preparing splendid new examples for the Show. Among the contemporary items is a superb Gouache by Kuniyoski -- which I am very eager to have you see.

I look forward to your visit.

Sincerely yours,

EGH:AJ

June 7th, 1939

Mr. Harold S. Goldsmith,
730 Park Avenue,
New York, N.Y.

Dear Mr. Goldsmith:

I do not know whether you have heard that Kuniyoshi has become a Gouache addict. In any event, he has a new painting in that medium prepared especially for our final show of the season.

This, by the way, includes some perfectly swell examples by all the other Artists and I think that you will enjoy the Show very much.

I am leaving for the Coast the latter part of next week and hope that you will be in before I fly West.

How is your Connecticut home? I can't wait to get back from the Coast to Newtown, and expect to be there early in July.

My best regards.

Sincerely yours,

EGH:AJ

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

June 7, 1939

AIR MAIL

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City, New York

Dear Mrs. Halpert:

You have been on my conscience since I saw you in the distance at the Artists' Congress dinner, and failed in my intention of getting down to see you the following week. As you know, it turned warm and as I had still with me the after-effects of grippe I wilted and renounced some of the work and, in this case, pleasure, I had laid out for my brief visit to New York.

I wanted very specially to tell you how happy we were about the watercolor show, and how much we appreciated the opportunity to make one of the group a part of our Permanent Collection. I am delighted to hear that you are flying to the Coast to stay with us for a little while. I shall be here and shall look forward to making good my omission in New York by seeing you here. Will you let me know when you arrive and where you are? I shall want to see you as much as possible during the first week, as the Museums Association and Western Directors meetings follow the week of the 26th and naturally I shall then be somewhat more tied down.

Is there anything we can do in the way of arranging hotel accommodations for you, giving you advance information, or in any other way making your trip as easy as possible one? If so, please count on me and drop me a line. It will be a great pleasure to welcome you here and I hope you will not be so devoted to art that we cannot win you away for an occasional visit to our countryside. It is also worth seeing.

With cordial greetings,

Sincerely yours,

Grace L. McCann Morley
Grace L. McCann Morley
Director

GM:H

Notice to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8th, 1939

Mrs. J. Insley Blair,
Tuxedo Park,
New York.

Dear Mrs. Blair:

For sometime I have been looking forward to a visit from you. Since your last call, we have found some extremely rare fine examples of American Folk Art. A number of these objects are included in the present display of American art, past and present.

Our Catalogue was mailed to you a day or so ago.

As usual we have set special prices in this final exhibition of the season and I am sure that you will find some extraordinary "buys" in the collection. In any event, I hope that you will come in.

Sincerely yours,

LGH:AJ

June 8th, 1939

Mr. Harry F. Dupont,
Winterthur,
Delaware.

Dear Mr. Dupont:

In our closing Show of the season -
(a Catalogue was sent to you under
separate cover) - we have assembled
an important group of early American
paintings and sculptures -- none of
which has been exhibited before.

There are some fascinating new items
which I think will be of special in-
terest to you.

Won't you come in?

Sincerely yours,

EGn:AJ

June 8th, 1939

Mrs. John Garrett,
4545 North Charles Street,
Baltimore, Maryland.

Dear Mrs. Garrett:

May we have your permission to have
your "Formal Rooster" sent to the
Gallery after the Brooklyn Museum
exhibition?

Now that we know what effect the Balt-
imore outdoors has on this metal, we
are in a better position to take care
of it. If it is agreeable to you, we
shall ask Mr. Graham to send the rooster
here, and Mr. Rosen will look after it,
so that it will be returned to you in
perfect condition and prepared for any
climatic effects in the future.

Since your visit to the Gallery, we have
acquired some equally remarkable weather-
vanes, some of which are on display at the
Brooklyn Museum; others are here. I am
very eager to have you see the new group
and hope that you will pay us a visit be-
fore we close for the summer.

Sincerely yours,

EGH:AJ

VERNON 6033-6034

THE PURNELL GALLERIES

CABLE ADDRESS "FINE ARTS"

407 North Charles Street

Baltimore, Maryland

June 8, 1939.

The Downtown Gallery,
113 W. 13th St.,
New York City, N. Y.

Dear Miss Halpert:

In reply to your favor of the 15th inst., we are sending you by this mail, under separate cover, a good photograph of the "Still Life" by William M. Harnett about which we wrote you last month. I think it is a very fine example of the work of this artist and you may list and describe it in the Harnett Catalog which you will publish. The Painting is 15 x 18 inches and is signed W. M. Harnett and dated 1878, in the lower left hand corner.

The Painting is in fine condition and is the property of Mr. George W. Reilly, 1501 N. Front Street, Harrisburg, Pennsylvania.

Will you kindly acknowledge receipt of the photograph, and oblige

Sincerely yours,

THE PURNELL GALLERIES.

H. Reilly Purcell

WRP:HVK

WORCESTER ART MUSEUM

WORCESTER, MASSACHUSETTS, U. S. A.

OFFICE OF THE
DIRECTOR

June 8th, 1939.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York.

Dear Mrs. Halpert:

I think the Harnett is lovely. Just now we can not do a thing, but maybe in the fall I think it would be possible. Could you, in an unguarded moment, suggest, not the price that you would like, but what you think you might take if sufficiently teased? The fact that the late Mr. Harnett got ten grand a crack during his lifetime must have been very comforting to him, but really, my dear, I hope you have a very nice time in California.

Sincerely yours,

Francis Henry Taylor
Francis Henry Taylor,
Director.

FHT:pm

City - N.R. file

F. C. HARRINGTON
ADMINISTRATOR

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

June 8, 1939

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Edith:

Personal

Many thanks for the N.R. letter. It is certainly a masterpiece, and we owe you a big vote of thanks for your cooperation in getting it forwarded to the Committee.

slight
Would it be *quicker* for us to have it released to the press? Do you think Mr. N.R. would have any objections? It is certainly a swell testimony for the project, and I should like to see it in print rather than buried in the files of the Sub-Committee. I hope that they will include it in the Congressional Record.

With warmest regards,

Sincerely yours,

Tom (Parker)



OFFICE OF THE DIRECTOR

MUSEUM OF FINE ARTS

BOSTON, MASSACHUSETTS

June 9, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I am sorry to say that at a meeting of the Committee on the Museum yesterday it was decided not to purchase the two paintings by Harnett, With the New York Herald and Mortality and Immortality.

Unless we hear from you to the contrary, we shall return the paintings to you within a few days. We shall not insure them in transit unless you request us to do so.

Ever and best regards

Sincerely yours,

G. H. Edgell

G. H. Edgell, Director.

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

June 10, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am afraid we struck the wrong moment to put up the Harnett pictures to the Committee. After the acquisition of the Rembrandt they were feeling miserably poor and turned down everything. I shall certainly keep the question of Harnett in mind and if we can take the matter up later on I shall certainly get in touch with you.

I am having the pictures packed and returned to you in New York.

With many thanks for the trouble you have taken,

Very sincerely yours,

Charles L. Cunningham

Assistant Curator of Paintings

CCC/RFL

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. JOHN W. GARRETT
EVERGREEN HOUSE
454 NORTH CHARLES STREET
BALTIMORE, MARYLAND

June 12, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 W 13 St.
New York City

Dear Mrs. Halpert:

Mrs. John Garrett has asked me to write and tell you that she will be delighted to have her Formal Roosters sent to the Gallery to be treated and prepared for any out door climate.

Very sincerely

Frances Slingsluff
Frances Slingsluff

Secretary

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

June 14, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I am sorry to be so slow in acknowledging your letter.

The bulletins were sent to you yesterday. If you would like any more, please don't hesitate to let us know.

Mr. Abbott has suggested that I write general article on Harnett and send it to the Gazette des Beaux Arts which I hope to be able to do sometime in the near future. I was very pleased to hear that you had the scrap-book and thought that perhaps you might be good enough to let me come to New York sometime to go through it. Also would I be able to get glossies of the Harnett's that were in your exhibition through you?

Sincerely yours,

Mary Best

Mary Best

BUCHHOLZ GALLERY

CURT VALENTIN

PLaza 5-9320

32 East 57th Street

New York

June 15, 1936

Mrs. Halpert
Downtown Gallery
112 West 13th Street
New York, New York

Dear Mrs. Halpert:

In a few days the Wilson Rembrandt
Company will return to you the sculpture of
"Wladimir Lebedev", "Head of a Young Girl,"
which you lent to the exhibition of the Arts
Club of Chicago.

We are very grateful to you for your
generosity in allowing us to include this fig-
ure in the exhibition, and I feel sure that it
will go a long way to the success of the exhibi-
tion and the pleasure of the visitor.

Sincerely yours,



Jane Greenough
Secretary

June 15th, 1939

Mr. James L. Cogar,
Colonial Williamsburg, Inc.,
Williamsburg, Virginia.

Dear Mr. Cogar:

Thank you for your letter.

Early in July, when I return from the Coast, I shall discuss the matter with Mrs. Rockefeller, with the idea of eliminating some of the items which cannot be used.

We can possibly take them in in trade or dispose of them for her. This can be done with the pictures and the carvings which you feel certain will not be useful in the various Williamsburg buildings.

Sincerely yours,

EGH:AJ

June 15th, 1939

Mr. B. W. Norton,
Colonial Williamsburg, Inc.,
Williamsburg, Virginia.

Dear Mr. Norton:

Several weeks ago, I sent you dummies and other material in connection with the proposed Catalogue of the Folk Art collection in Williamsburg.

Will you be good enough to let me know whether any decision has been reached regarding changes etc.

I'm leaving for the Coast on the 17th of June, but expect to return to the East early in July, when the gallery will be closed - for the entire summer.

I was planning to work on the Catalogue in Newtown, Connecticut, where I shall remain until the Gallery is re-opened. Naturally, I am eager to outline my summer plans and should be very grateful for word from you.

Sincerely yours,

EGH:AJ

Not to publishing information regarding sales transactions, even when they are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15th, 1939

Miss Mary Best,
Smith College Museum of Art,
Northampton, Massachusetts.

Dear Miss Best:

Thank you for sending me the Bulletins.

The idea of publishing an article in the Gazette des Beaux Arts, is an excellent one. I understand that the French are just as enthusiastic about Harnett as our own folks.

Last week I met a young woman at a dinner party. She has just returned from Europe and spoke of the enthusiasm expressed by Pierre Roy in relation to the Harnett show and to his work.

As a matter of fact -- according to this young woman -- he bored everybody on board with detailed discussions of all the pictures we had in the show.

Naturally, I shall be delighted to co-operate with you. We have a complete set of glossy photographs, including a number representing examples in other collections, about which we learned subsequently. We have also added to our own collection, and have a superb group of photographs for you.

I am leaving for the Coast on June 17th, but plan to be back early in July. The Gallery will be closed all summer, but I plan to come in from time to time. It occurred to me that since I shall spend most of the summer in Newtown, Connecticut, which is not very far from Northampton, it might be possible for you to call on me there. I expect to take along the Harnett material with me.

Please let me know what arrangements would be most agreeable.

Sincerely yours,

EGH:AJ

Pictures Correctly Framed

Paintings Expertly Cleaned and Restored

VERNON 6033-6034

THE PURNELL GALLERIES

CABLE ADDRESS "FINE ARTS"

407 North Charles Street

Baltimore, Maryland

June 17, 1939.

✓
The Downtown Gallery,
113 W. 13th St.,
New York City, N. Y.

Dear Miss Halpert:

We are in receipt of your favor
of the 15th inst. regarding the Harnett Painting.
As already advised you this Painting belongs to
Mr. George W. Reily, 1501 N. Front St., Harrisburg,
Penna. and you will have to write him and get his
consent to exhibit the Harnett Painting in the
contemplated exhibition next Spring.

We are forwarding your letter
to Mr. Reily for his attention but he may await
word from you direct before taking the matter up.

Sincerely yours,

WRP:HVK

THE PURNELL GALLERIES

J. Ray Purnell

... to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Colonial Williamsburg, Incorporated
WILLIAMSBURG, VIRGINIA

June 19, 1939

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you very much for your letter of June 15th. I am sorry it has taken us so long to get word to you concerning the dummies and estimates on the Folk Art catalogue which you sent with your letter of May 25th. I have just received word from Mr. Chorley with return of the larger dummy giving us directions for going ahead, so I am hastening to return all of this material to you - the two dummies and the letter from your printer dated May 25th - so that you may proceed with this work.

We all prefer the larger dummy and think you have done an excellent job in outlining the arrangement of copy and illustrations. For details, it is suggested -

1. A first printing of 3,000 copies at a cost of \$330. plus cuts at an average cost of \$3.50 each. The number and size of the cuts to be generally as you have indicated in the dummy.
2. That the catalogue be confined to items in Mrs. Rockefeller's collection on exhibition in the Ludwell-Paradise House.
3. That if possible, a less glossy paper be used - at no added cost. If this is not available, the present paper indicated in the larger dummy would be satisfactory. We understand, of course, that you would want something that would assure clear reproduction of the halftone cuts.
4. That the word "permanent" be omitted from the next to the last line on the title page and that below the present last line in the dummy "Duke of Gloucester Street, Williamsburg, Virginia" be added.
5. That a photograph of the Ludwell-Paradise House be used on the inside page facing the first page of the foreword.
6. That Mr. Holger Cahill be asked to write a brief introductory note that would be published either on the page now indicated for the first page of the foreword or on the opposite page where a map of Williamsburg or cut of

June 19. 1931

- 2 -

of the Ludwell-Paradise House is indicated. The purpose of this introductory note would be to get from Mr. Cahill a concise statement concerning how this collection was formed and its significance in relation to American folk art generally. Mr. Chorley is particularly interested in this introductory note and we would appreciate your taking this up with Mr. Cahill and obtaining such an introduction. This, of course, would be printed over his name. Unless there is some special reason for including the illustration of the Ludwell-Paradise House, I would favor utilizing this page for the introductory note and then use the four pages you have designated for the foreword.

We should like to have such a statement and the draft of copy for the foreword for submission to Mrs. Rockefeller and Mr. Chorley before publication. I wonder if there will be any possibility of making a further submission of revised dummy and any of this copy before the first of July. Mr. Chorley will be away during July and August and with Mrs. Rockefeller's own plans for the summer, I should like to get as much as we can settled before that time.

With kindest regards,

Sincerely yours,


B. W. Norton

6/20/39.

Dear Miss Flaherty:

Can you let me have the
pictures of the Indians again?
Will send them back as soon as
I shun them. Do you have a
picture of your figure head Hercules?

Sincerely,
Alban Jones
3700 Mass
Washington D.C.

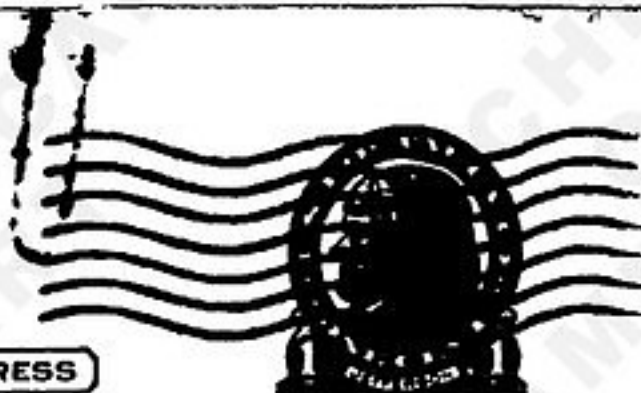
Patrickney.

Wrote to
C. and
him if it
was
lost

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS



The Downtown Galleries.
113 West 13 St.
New York City, N.Y.

Fairmont Hotel
Nob Hill
San Francisco

June 24th 1939

Mrs. Halpert,
Downtown Galleries
St. Francis Hotel
San Francisco, Calif.

Dear Mrs. Halpert:

Mrs. Liebes would very much like to see
you this evening after dinner and would
you please communicate with her at the
Fairmont Hotel then; or in any event she
will phone you this evening.

Sincerely

DOROTHY M. LIEBES

Betty Prater
Secretary

rior to publishing information regarding sales transactions,
creators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Paul M. ...
Chapman ...

Dir
1927

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

June 28, 1939.

Dear Mrs. Halpert

I am sending you a check for
the balance of the Harnett bill, with
a report that the picture looks extremely
fine in the museum. We have it hanging
on a wall with Homer and Eakins, as
the Museum of Modern Art does.

I imagine you have unearthed
more Harnetts since I saw you last.
It must be very exciting.

With best wishes for a pleasant
Summer

Sincerely yours,
Robert H. Tannahill

July 5 1939

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sir +/or Madam:

As founder and sole member of the Big Sur (Calif.) Realists it gives me some pleasure to hear that the First Painting of That School has been purchased (at some little trouble according to Jimmy the Parkkeeper) by you + yours.

That this is an historical incident I'm sure that neither you nor I have any doubt whatsoever? So must have felt Manet when his own "Olympia" was accepted at the Salon des Refusés, little realizing the torrent of abuse and Modern Art he was to unleash. And, incidentally, the parallel is not just in the titles, nor in the fact that my Olympia was discovered in Jimmy's Saloon des Refusés. An old Frenchman once stopped me on the street to ask me if I were not Manet himself!

Manet, he claimed, was the spittin' image of me — a big 200 pounder with long hair and a mangy beard. At the time I took this information with a grain of something, for I am frequently stopped on the street by old This-er-or-That-ers who tell me I am the spittin' image of

individuals, if it were possible to line them up side by side shorn of their beards, I'm sure would be slight. Whether a similar lineup of Manet and myself would develop any of aforementioned spillo is another such chrono-illogical problem.

Anyhow the fact remains that according to J. the B. you were much taken by Olympe and intend to give her a showing and the publicity she probably doesn't deserve, as she belongs in my bracket {Time Out From Real Art for Spare Time Stuff for Cash} He also said that you also said that such Big Sur Realism might be in demand in Eastern Bars. I have often ^{thought} that such burlesquing of the old '90s bar nudes or famous nudes of art, done large, perhaps four by five feet, and put in those huge, crusty old gilt frames (now in most junk shops) might go over. Another angle might be burlesqued Sur Realism: Big Sur (Calif.) Realism or the Post-Futurists (Advt.)

The difference between serious + burlesqued surrealism is slight to the average artist or layman. Having painted both kinds, I know.

Like most youngsters committed to the

July 8th, 1939

Mr. O'Connell Iselin
104 East 71st Street
New York City

Dear Mr. Iselin:

It was indeed very kind of you to send the \$100 check to be applied against the purchase of a painting by a young artist. In the fall, I shall be very glad to select two or three for your approval. I appreciate your generosity.

Have you thought any further about commissioning either Miles Spencer or Edmund Remondigni to paint up or more pictures of the coal mine you had in mind. The latter is remaining in New York a good part of the summer and can arrange to visit the territory whenever you desire.

Very best regards.

Sincerely yours,

R.H:er

July 9, 1939

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, Calif.

Dear Mr. Robinson:

My California plans changed suddenly and I left much earlier than I had expected. I am now at my summer home in Connecticut, but drive to town once or twice a week.

Since you mentioned that you were coming west shortly and would like to see the Garnette in their original state, I should be delighted to drive in on any day you specified, as it takes very little difference then I am in the city. Won't you either write airmail or wire me so that I may make corresponding plans.

May I thank you once again for your kind hospitality. It was a great pleasure to see you and Mrs. Robinson and the superb collection. Your corot looked magnificent in San Francisco.

Adam and I send our best regards.

Sincerely yours,

EGH:ar

Collection of the California State Museum

Very Best Regards

Mr. Walter Arensberg
7065 Wilshire Avenue
Hollywood, Calif.

1947

Dear Mr. Arensberg:

Although I mentioned that my western plans included a return trip to Los Angeles, special circumstances developed which took me back east directly from San Francisco -- after a day's stay in that town. I greatly regret the fact that I could not take advantage of your very kind invitation to call again. I had looked forward to another visit with great pleasure.

May I take this occasion to thank you and Mrs. Arensberg most deeply for your many kindnesses. My visits with you were the most pleasant I experienced in California and I thoroughly agree with the opinion of Charles Wheeler.

Would you like to have me make inquiries regarding the Museum of Modern Art? I can do this very tactfully so that no one will associate the information with you. The name of the person who made a special survey of the museum field is Artemus Packard who is once again at Portsmouth

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



College in Dover, New Hampshire.

My very best regards.

Sincerely yours,

EGH:ar

[Faint, illegible text block]

[Faint, illegible text block]

[Faint, illegible text block]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

10/04/39

-5-

W. W. Norton

July 10th, 1939

Mr. W. W. Norton
Colonial Williamsburg, Inc.
Williamsburg, Virginia

Dear Mr. Norton:

As you were probably advised, your letter arrived at the gallery directly after my departure for California. I have just returned and shall get busy on the catalog immediately. Needless to say, it will not reach you July 1st.

Under the circumstances, I shall try to get on with the selection of photographs (some of which may have to be re-made, for reproduction) and with the listing of the catalog items. This will necessarily take some time as the dates on the paintings will have to be carefully checked and classifications decided on. Incidentally, I thought it advisable, since the catalog is specifically for museum use, to print the sizes of the pictures as well as each square there are possibilities that some of the dimensions are not absolutely accurate in view of the fact that the measurements were made by several individuals. If you think it is necessary to include this information, some arrangement will have to be made to have all the sizes re-checked.

Since I am spending a good part of the summer, I could plan to visit Williamsburg for two or three days to attend to this. As a matter of fact it will be necessary to look at some of the things to make sure of the medium and the material on which the paintings are used.

I should also like to know whether you have definitely decided on the size of the catalog and whether you are prepared to pay the 14 cent charge for the "hard-on" cover. The latter is more attractive and more permanent.

Will you be good enough to send me a suitable photograph of the Turnbull-Pauline House.

Mr. R. W. Norton

-2-

7/10/39

Both Mr. Cahill's statement and my copy for the foreword will be sent in triplicate to you to be sent to Mrs. Rockefeller and Mr. Chorley. I shall also send the plans of the copy to you before forwarding it to the printer, so that everything may be approved to obviate any printer's corrections which sometimes run into a considerable figure. I should like to eliminate that entirely.

A set of photographs will also be forwarded so that you may be thoroughly familiar with the material to be used and may have an opportunity to check it completely in advance.

Incidentally, I think it might be a good idea for you or Mr. Chorley to write to Mr. Cahill, although I shall be very glad to discuss the matter with him myself. I don't know whether you plan to remunerate him for his work.

Since there is no radical change, do you think it necessary to submit an entirely new dummy? The only actual change is the substitution of a photograph for the map of the "Pavilion House"; a substitution of "Lake of Gloucester Street, Williamsburg, Virginia" for the word "Museum"; and the brief introductory note by Mr. Cahill. I assume that Mr. Chorley saw the original dummy. However, I shall be glad to submit the extra copies very shortly, if you desire.

Was Mrs. Rockefeller written to you regarding her wishes to include the plans of the folk art items now on exhibition at the various taverns and public buildings, and have you decided to make a separate little publication of that?

In replying will you be good enough to address me at my home, Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

EGH:br

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

July 11, 1939


Mrs. Edith Gregor Halpert
American Folk Art Gallery
113 West 13th Street
New York

My dear Mrs. Halpert:

I have just received your very nice letter regarding the horse and rooster of Mrs. John W. Garrett of Baltimore. We should be very glad to send these two pieces over to you when the show closes. I cannot tell you how much your pieces have been admired and how much they have added to the exhibition. You were of such great assistance to me in assembling the show I am sure that I could never have put it on without you.

With best regards,

Sincerely yours,



John M. Graham, III
Assistant Curator
American Rooms

JMG:EM

BEST OF CARE GIVEN ALL ARTICLES MOVED, PACKED OR STORED, BUT WE DO NOT ASSUME RESPONSIBILITY OF LOSS OR DAMAGE, EXCEPT BY PRIOR ARRANGEMENT

W. S. BUDWORTH & SON

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

PHONE COLUMBUS 3-2194

424 WEST 52nd ST., NEW YORK

ESTABLISHED 1867

July 15, 1939

*Call for
know. in this*
Downtown Gallery,
Att. Mrs. Halpert,
118 W. 15th St.,
New York City

Dear Mrs. Halpert:

At your earliest possible convenience, will you please advise us when your Gallery will be open so that we may collect two paintings which you are loaning to the Portland Art Museum as arranged by Mr. Stephan Bourgeois.

The collection of these paintings has been put ahead, starting the 18th of this month, so would appreciate an early reply.

Faithfully yours,

W.S. Budworth & Son

CWJ/GS

Charles W. Budworth

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

July 13, 1939

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

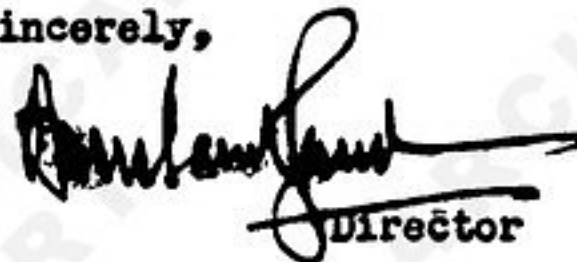
Dear Mr. Alan:

Of the Fredenthal photographs you sent me I am inclined to concentrate on **WHEN THE BOUGH BREAKS**. For one thing, it has a touch of humor which we certainly need around these days.

But - and it is a big but - each one of these photographs has "water color" on the back of it. So what? This is supposed to be a show of paintings in oils. We don't lean over backwards, and there have been water colors, but they have got to be water colors that are framed and go kindred with oil colors.

So now what do you know?

Sincerely,


Director

SG:S

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK
60 EAST 84TH STREET

Juky 14th 39

The Downtown Galleries,
113 West 13th street
New York

Dear Mrs. Halpert,

I just received instructions from the Portland Art Museum to charge Budworth and sons, 424 West 52d street, with the shipping and packing of the pictures which you were so good to loan to the exhibition of Contemporary Art. Budworth will call for them on the 18th or the 19th after having communicated with your office as to the day and hour when his truck will call at your Gallery.

Your contribution to the exhibition consists of two pictures:

1,--Yasuo Kunioshi----	Layfigure-----	\$3000,-
2,--Jack Levine----	Stringquartett-----	\$ 500,-

Will you kindly mark the pictures on the back of the frame for identification, noting the name and adress of your firm, the name of the artist -- the title of the picture.

The two pictures will be insured by the Portland Art Museum at two-third of the value designated above.

Very sincerely yours

P. Dangelis.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 17, 1939

Dear Mr. Bourgeois:

On my return from the west coast, I found word that you had selected for the Portland exhibition a painting by Levine and Kuniyoshi's "All Alone". While we should be delighted to cooperate with you in lending these pictures, I find that the latter had been promised to the Cincinnati Art Museum. The exhibited at that institution opens on October 6th, but the collection is to be made on September 6th.

I called Budworth today regarding the dates of the Portland show but could get no definite information. If the time does not conflict, I shall include both pictures - or if the Kuniyoshi can be withdrawn to fit into the Cincinnati plans, I shall let Budworth pick up both canvases.

The gallery is closed for the summer, and I am spending the time on my farm. The address is - Eden Hill Road, Newtown, Conn.; phone - Newtown 241 ring 13. Budworth promised to call on Thursday of next week thus giving us sufficient time for an exchange of correspondence. May I hear from you?

Sincerely yours,

Mr. Stephan Bourgeois
60 East 94 Street
New York, N. Y.

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK
60 EAST 94TH STREET

July 18th 39

Dear Mrs. Halpert,

I just return from a trip and find your letter on my table. When I spoke with your representative ~~about~~ a month ago about the exhibition of ~~C~~Contemporary Art, which the Portland Art Museum has charged me to assemble for the occasion of the opening of a new wing of modern Art, she advised me, that the Kunioshi:layfigure and Jack Levine were available for the ^purpose. In case, that after your return from the coast, there would be any change to be made, you would communicate with me. Since I did not hear from you, it was understood, that you agreed with the choice. Consequently I advised Portland to make all arrangements for insurance etc. The exhibition runs as I told your representative from the beginning of Septembre to the end of Octobre. If she did not take the facts down, it is certainly not my fault.

Since you closed your gallery without advising me of anything, I do not see, what I can suggest to you, since you do not seem to have any suggestions to offer to the Portland Museum. All what I could do was to ^sassemble the material, make the arrangements with Portland and Budworth, advise every contributor by letter of the departure of the exhibition which has been done last week. So far there was no hitch whatsoever. I am therefore very surprised and disappointed that suddenly at so late a date there is a difficulty arising on your part. Of course the most simple thing would be let Cincinnati select another picture and you give instructions to your people to deliver the two pictures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person and should not be published 60 years after the date of sale.

to Budworth.

Looking forward to the pleasure of hearing from you at your earliest convenience, I am

Sincerely yours

Stephen Tanager.

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN
ROBERT H. TANNHILL
EDGAR S. WHITCOMB
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS OF THE CITY OF DETROIT

RICHARD W. READING
MAYOR
Reference Library

W. R. VALENTINER
DIRECTOR
EDGAR P. RICHARDSON
ASSISTANT DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

July 18, 1939

POW
Mrs. Edith Gregor Halpert
Downtown Gallery
113 West 13th Street
New York City, N.Y.

Dear Mrs. Halpert:

The Reference Library of the Detroit Institute of Arts is making every effort to develop a collection of material to be used for art research.

To do this fully and successfully, we believe that we should include all available catalogs of contemporary exhibitions. With this in mind we are writing to a number of art dealers in this country and abroad asking if they will regularly send to this library all catalogs and notices of exhibitions held by their firms. Many dealers already have us on their mailing lists but we have at present no way to check complete service.

We hope that you will be able to cooperate with us in this respect and should be pleased to hear from you so that we may know if we can count on you in putting this service into operation.

All material should be addressed in the form given below.

Very truly yours,

Agnes Savage
for M.V.
Agnes Savage, Librarian.

✓ Address material to:
Miss Agnes Savage,
Reference Library,
Detroit Institute of Arts,
Detroit, Michigan.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HOTEL LA CITADELLE

P O R T A U P R I N C E
H A I T I

July 19 '39.

Dear Editor:

Here I am, manager of the
City of the West Indies - what next?
This is the place an American gal started
last year - now it's up to me to give
it 38 lunch twist. So tell all your
friends for next winter - better still
come with a gang of your own
because, as you know, Haiti is
different - it's not N.Y. all over
again but foreign - and how!

Send me any "body painters"
who are working in atmosphere
and I will give them 'personal
attention'!

Let's have your news and
all the best - ever devotedly

Phil Chadbourne

The Detroit News

THE HOME NEWSPAPER

DETROIT, MICHIGAN

July 22, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

My dear Mrs. Halpert

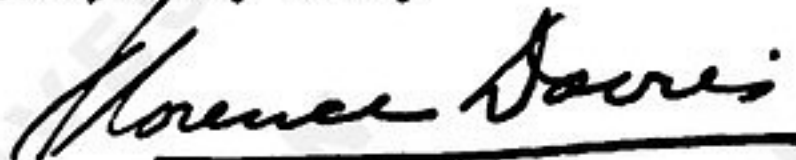
I am sending you with this, with a somewhat heavy heart, a couple of photographs of some family pictures of an acquaintance of mine who has fallen upon hard times. The heavy heart is because I fear that they lack the quality or age to be of any great importance, or, in fact, to have a resale value. It is a sort of faint hope. The owner is a gentlewoman, who desperately needs anything. Her ideas about the value of such things are not at all extravagant.

Do you suppose that either of these would have any cash value at all? If so, what would you suggest? I cannot think of anyone to whom to appeal but yourself, since the only thing I could see for them would be a kind of Americana interest, or a sale to someone who has a Victorian house, and can use such a portrait.

I wonder if anyone could clean up the "woman" and do a little repaint job on speculation. At least, will you be good enough to look at them and tell me what you think?

I realize it is rather a faint hope, but must try to do something for my friend.

Yours very truly



FLORENCE DAVIES

WASHINGTON

NEW YORK

CHICAGO

LANSING

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

תאריך: 24. 12. 30

Mr. James Graham Brown
Director, San Francisco Museum of Art
San Francisco, Cal.

near no. "2110":

In spite of all my well made plans to remain in San Francisco for days or longer - and to take advantage of our very brief invitation to call, I must call on a day in town and dash off. I have a rather unique excuse!

I was in the city on the day, I failed to visit the fair and
 to see the exhibition. It looked as well as well and I con-
 sidered it over a good one. I was particularly de-
 lighted with the display of the "Tom, Call" station, and
 when I learned that my trip was canceled the first
 time I the American section. He said a general in the
 station that he had received an official message from the
 fair committee that I suppose that has been attended to since.

[illegible]

... upolo: tes - and est ve up'g.

Sincerely to you,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 25, 1939

Mr. Paul E. Grosser
20 rue de Provence
Paris

Dear Mr. Grosser:

Thank you for sending me a copy of the recent photo-
graphs.

The gallery is located for the summer, and the in-
dication was forwarded to me of the address a few
years ago. I plan to return in October, as usual.

Because of the poor condition of the material
in the art world, we have been obliged to reduce our
list of artists rather than increase it. This, which as
I should like it, I cannot suggest as it is the very
nature of the exhibition of the present world. It is ar-
ranged at the gallery. It could be useful for us as
well as for us at the moment.

If the new work should bring me a new work, you
will be very welcome. I hope you are having a pleasant stay
in France.

Sincerely yours,

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK
60 EAST 94TH STREET
July 28th 39

Mrs. Edith Halpert,
Eden Hill Road,
Newton, Conn.

Dear Mrs. Halpert,

Since writing to you on July 18th, I waited vainly to hear from you in regard to the two pictures, which had been promised by the Downtown-Galleries for the Portland Exhibition. Considering the great heat in New York, I can of course appreciate fully your desire, to enjoy the balmy air of your farm. I would have liked to go myself in the meantime to the country, if it had not been for the responsibility of collecting and shipping the pictures, which were retarded so much for more than two weeks on account of your nonchalance. In consequence I lost a great deal of weight and besides, what is much more important--my good humour, which made my family complain bitterly. All your fault--which I imagine will be passed by you as usual in silence.

This reminds me of a little business-matter, which you have passed in silence since last Decembre. As you will remember, you wrote to me on Decembre 6th 1938 the following letter:

The Downtown Galleries

Contemporary American Art

113 West 13th street, New York, Telephone Watkins

Gregor
Edith Halpert, Director

9-1535

Decembre 6th
1938

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Mr. Stephan Bourgeois

Art-Research

60 East 94th street

New York

Dear Mr. Bourgeois,

I received your *special* letter regarding your special service and have a client in mind, who may be interested. Can you give me an idea of the fees, so that I can talk to him with some definite information in hand?

I have some personal matter on which I require some assistance. Perhaps you would be interested to help me. May I hear from you?

Sincerely yours

EGH:sr

signed: Edith Halpert/

Next day I called you on the phone to inquire, what kind of problem was involved. Your answer was that you did not wish to discuss the matter over the phone and that it would be necessary for me, to come to your office to discuss the matter in detail. I called the same day at your office and was shown by you hundreds of photos of modern pictures and sculptures belonging to a collection in Cleveland according to your statement. You asked me, to give you my idea as to the quality and value of each picture and object, which you noted on an accompanying list. At the same time you inquired again as to my fee, which I told you varied between \$50 and \$150,- for such kind of work, depending on the importance of the object involved and the time expended. You agreed with me, that this was in accordance with the usual procedure. Under the circumstances, I expected a check of at least \$50,- for my services since Decembre 7th. 38,

Why it has not been sent, is incomprehensible to me. Being in business it is of course natural that you expect to be paid for your services.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK
60 EAST 94TH STREET

You will therefore find it comprehensible, that I wish to be compensated for my services as well.

I enclosing therefore a bill for the consultation of Decembre 7th 38 for which kindly remit your check and oblige

Yours very sincerely

S. Bourgeois

P.S. After having arranged yesterday morning with Budworth, that apparently neither he nor I could receive the two pictures reserved by you for the Portland Museum, having not hear from you and I began to replace them with other pictures, I received last night at 7 o'clock a telephone call from your office, that you were travelling somewhere in the country and could not be reached and that the Kuinoshi was going to Cincinnati instead as to Portland. Fortunately in the meantime, I had replaced one picture with a John Marin, which solved the problem of the Kuinoshi. In consequence only the Levine--Streichquartett will be your contribution to the Portland Exhibition.

S.B.

MRS. PAUL LAMB - TWENTY-FIVE FIFTY-FIVE COVENTRY ROAD - SHAKER HEIGHTS, OHIO

Dear Edith:-

I have been in a state of breathless suspense over the young man who has taken you under his wing. I've been looking for a letter telling me how it all happened but the very fact that I don't hear from you, means that you are still honeymooning and deaf to the call of the outside world.

Jack has an adorable cottage in the little town of Kirtland with a living-room and dining room all in one which permits of artistic treatment. I gave them my second loveliest chest of drawers with four different kinds of wood and carved posts which is their chef d'oeuvres downstairs. The only blemish is the slaves of wedding presents standing around everywhere but they are finally being relegated to the background, or back to the stores where they came from (at my suggestion!)

They want to hang some prints of ours on the walls and are waiting to make their selection when the rest of them arrive. I know you don't want to go into town for this chore so I'll wait until you really have time to dig them out. I think I told you that the thirteen framed things came all right but not the unframed collection.

The object of this note, however, is not to get your autograph, which would be simpler for you, but to spend five minutes of your valuable time with Virginia Nepodal, assistant to Kenneth Bates, head of the department of design at the School of Art who asked me to write you. She is going to spend several months in New York. She is young, attractive and ambitious and I know you will inspire her. At any rate, she is counting on my influence with you to inveigle you into seeing her when she telephones you.

Do you ever see Hortense and how are all the wards of the gallery, the artistic non-supports? I'm curious to know if you think there is a chance to sell anything really in the west-or anywhere!

Faithfully,

Mildred Lamb

TRUSTEES: WILLIAM W. CROCKER, President • TIMOTHY L. PFLUEGER, Vice President • LAURANCE I. SCOTT, Secretary • WILLIAM L. GERSTLE, Treasurer • WALLACE M. ALEXANDER
ALBERT M. BENDER • ARTHUR BROWN, Jr. • GEORGE T. CAMERON • FORREST ENGELHART • MORTIMER FLEISHACKER • EDWARD E. HILLS • CHARLES KENDRICK
WALTER S. MARTIN • ROBERT WATT MILLER • JOHN FRANCIS NEYLAN • ROBERT GORDON SPROUL • JOHN H. THRELKELD • WOMEN'S BOARD • MRS. HENRY P. RUSSELL, Chairman
MRS. LLOYD S. ACKERMAN • MRS. ARTHUR L. BAILHACHE • MRS. CABOT BROWN • MRS. MILTON H. ESBERG • MRS. E. S. HELLER • MRS. SYDNEY JOSEPH
MRS. JOHN C. KITTLE • MRS. MARCUS KOSHLAND • MRS. LEON LIEBES • MRS. EDWARD MACAULEY • MRS. DUNCAN McDUFFIE • MISS JANE NEYLAN • MRS. E. T. SPENCER
MRS. SIGMUND STERN • MRS. JERD SULLIVAN • MRS. NION TUCKER • GRACE L. McCANN MORLEY, Director

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

August 2, 1939

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

It was a great relief to receive your letter. We were all somewhat mystified and did considerable hunting for you here in the city. I had even felt a little apprehensive, fearing that some harm had come to you. You did not give me your excuse, but Mrs. Liebes tells me that you have married and that you are likely to return to be here with us. That is good news, indeed, and I hope it may be true.

I am glad you had time to see the exhibition at the Fair, and that you liked it. I believe Mr. McKinney did an exceedingly fine job of installation, despite the fact that he was somewhat crowded. I think it splendid that Kuniyoshi has received a prize. I hope that he has by this time received official announcement. As you probably know, the routine of Expositions does not run as smoothly as the permanently established museum, and if he should not hear please tell him not to be agrieved. Meanwhile, I shall call the matter to the attention of those who are actually in charge over there.

I think the Kuniyoshi a fine painting and should like to see it in our collection, but do not see immediately a prospect of getting it. I shall, however, keep it in mind and if there is any possibility of turning it our way be sure I shall not hesitate.

With best wishes to you for every happiness, and the hope of seeing you soon.

Sincerely yours,



Grace L. McCann Morley
Director

GM:er

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 5-8900

Cable Address: Modernart

August 3, 1939

Trustees

Chairman of Board
Stephen C. Clark

President
Nelson A. Rockefeller

1st Vice-President
John Hay Whitney

2nd Vice-President
Samuel A. Lewisohn

Treasurer
Mrs. John S. Sheppard

Constance N. Bliss
Mrs. Robert Woods Bliss

Mrs. W. Murray Crane
Marshall Field

Edsel B. Ford
Philip Goodwin

A. Conger Goodyear
Wallace K. Harrison

William S. Paley
Mrs. Charles S. Payson
Mrs. Stanley Rosen
Mrs. John D. Rockefeller, Jr.

Boardley Hall
Edward M. M. Warburg

Directors
Alfred H. Barr, Jr.

Executive Directors
Thomas Duway Mabry, Jr.

Secretary
Julian Street, Jr.

Director of Film Library
John E. Abbott

Dear Edith:

A magazine called "American Home" which has an enormous circulation wants to reproduce in color Karfiol's Making Music. I assume that neither you nor he would have any objection, so we are going ahead with it next Tuesday unless you phone or wire me by Monday at the latest not to do it. O K ?

I saw Charles yesterday and got a lot of minor cataloguing questions settled, most of those I asked you about in my last letter, I believe. Barr and I have asked Charles to write a statement for the catalog about his views of art in general, his own art, what he has aimed at and been interested in in both painting and photography, etc. We have almost always had notes of this kind by the artist for our other one-man catalogs, and it does not need to be long. You see we would have liked to quote many of the things he said about art in his manuscript but they have all been used by Rourke, and while we could quote them from the Rourke book, giving it the credit, I am afraid of Constance's attitude. So it would be much better all round if Charles could just jot down some more similar notes - same ideas of course only freshly stated. It can be just a rough draft if he likes and I will smooth it out and submit it back to him before printing. Please urge him to do this if he needs any urging (which I don't know), as I think it most

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

important for the success of the catalog.

Are you going on the trip to Maine? Let me hear from you.

Love,

Dorothy

P.S. I forgot something important which I need to know almost immediately. When was the Sheeler Purchasefield show held in Detroit? Charles thought it was 1935 but it seemed to me that it was probably 1936. Only you would really know. So drop me a postcard.

D.

DR. MARTIN G. VORHAUS

1130 PARK AVENUE

(AT 9TH STREET)

NEW YORK

SACRAMENTO 2-8400

August
third,
1939.

Miss Edith Halpert,
Newtown,
Conn.

Dear Ida,

Please forgive my addressing this letter to you by the old name but all I know is that you are married and don't know the name of the lucky man.

However, the news is enough for me to write a very sincere letter of congratulation and a wish that it will bring you as much happiness and joy as you anticipate.

Give me a ring in the Fall and let's talk about the Pascins and maybe at that time I can ask you some impertinent questions about the lucky man.

Good luck in which way joins me.

Sincerely,



MGV:0

THE GENERAL MAINTENANCE & SERVICE CO.

319 EAST 44TH STREET

NEW YORK

MURRAY HILL 4-4640
4657

August 5th 1939.

Mrs Edith Halpert,
Newtown, Conn.

My Dear Mrs. Halpert,-

It was most fortunate for me that I called when you happened to be in your studio. Mr. Morris, to whom I would have referred in an effort to find you, left yesterday to be away from some time and I would, therefore, have been at a loss to know how to reach you.

I am enclosing a small sample of metal moulding that I have finished in brass with metal vaporized and sprayed from that condition by my new process in which the metal is vaporized in an electric arc formed between the ends of two wires and blown out from the arc upon the material to be coated.

Any metal that can be put into wire form can be used and various alloys and color effects impossible to secure in any other way can be gotten by using two wires of different composition. For instance, one wire of aluminum and one wire of bronze gives a remarkable rose color that cannot be gotten otherwise.

The metal has yet to finish when first applied but can be given any desired finish including high polish. The metal can be applied on wood, plaster, concrete, pottery or metal and can be built up to any desired thickness. The little sample that I am sending was finished with a steel brush. It is a very thin coat.

I will be interested to have your comment on this material.

I am not attempting to quote prices at the moment as I am not ready to make a transfer. Prices will increase with capacity and thus lower my labor cost substantially.

Yours truly,

Robert F. Massa.

Robert F. Massa.

RFM/x

Newtown, Conn.
August 7, 1939

Mr. Stephen Bourgeois
60 East 94 Street
New York, N. Y.

Dear Mr. Bourgeois:

May I ask what right you have to write such violently insulting letters to me? Your communication of July 18th - which I found on my return from the West Coast - shocked me so much not only on its contents but the tone as well, that I found myself at a loss to reply. When, I decided to talk to you in person, and made a special trip to New York for the purpose. I phoned twice and left a message the second time. I previously explained that the gallery was closed during the summer and consequently all business transactions were at a standstill. This custom has been followed in the gallery for thirteen years and no one has found it necessary to criticize or desire to enjoy the balmy air of the country, at my own expense.

According to my report, there was sufficient time for a substitution to be made on the "Mural". Since the artist had been previously promised elsewhere, and all arrangements for that loan had been completed months ago, I certainly did not feel called upon to break my promise - particularly as Portland could have had a equally important or even a better artist. I wrote you on July 18th, immediately upon my return east, and waited until the 23rd for your decision to do with the "Mural". The letter is entirely self-explanatory, and I am certain the exhibition will be a very fine one even in the absence of a "Mural".

However, I must repeat that I can see no reason for such rudeness on your part. If you will reread our letter, I am sure you will agree that such irritability is not worthy of your position and that such communications are not sent even to one's valet.

Regarding the bill referred to, you have never sent me a statement previously, and I did not know that your charge was for two hours time on the basis of \$50. a day you mentioned as your fee. When the gallery is functioning once more in October, and the books are at my disposal, I shall take up this item with you.

Sincerely yours,

Colonial Williamsburg, Incorporated
WILLIAMSBURG, VIRGINIA

August 7, 1959

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert,

I have just had an opportunity to read your July 10th letter which, as you know, was received in my absence on vacation. In as much as everyone is scattered for the summer, I suggest that you go right ahead with the catalogue in accordance with our correspondence up to the present time.

As for your questions -

I suggest that you go right ahead selecting the photographs and listing the catalogue items, checking dates, classifications, etc. I see no reason to specify the size of the pictures, in view of possibilities that some of the dimensions are not as yet absolutely clear. If you feel it absolutely necessary to come to Williamsburg to check up on details this summer--fine; however, please let me know a few days in advance so that I may be sure to be here. We are on summer schedule here and I may have to be away at times when you might otherwise want to get down. However, unless there is something urgent, I do not think you would need to leave the cool comfort of Connecticut for some hot days and the air conditioning here.

I have no definite feeling concerning the cover--whether it should be side-stitched or glued on. If you feel that the latter would be preferable, I think we could justify the additional cost.

A photograph of Ludwell-Paradise House is going forward to you under separate cover.

By all means let's eliminate the cost of alterations when it comes to setting type. I think that if you will have the manuscript prepared so that we could submit it to Mr. Chorley and Mrs. Rockefeller, after we have reviewed it here, that will be the best way to handle it.

As for Mr. Cahill--why don't you sound him out in a tentative way about the part which Mr. Chorley has suggested he be given in the introductory note. I think Mr. Chorley's idea was for something very simple and brief, which need not take a great deal of Mr. Cahill's time.

Mrs. Edith G. Halpert

-Page 2-

August 7, 1939

I know he is very busy and if this is something for which he should be remunerated, by all means let me know.

I do not think it will be necessary for you to submit an entirely new dummy. I think if you use the original one as a guide for the present and work up all the necessary materials, you can then have the printer arrange some revised dummy which will show Mr. Cahill and Mrs. Rockefeller in more finished form how the catalogue will appear.

Mr. Chorley talked to Mrs. Rockefeller about the Folk Art including items on exhibition in the various taverns and public buildings. It was their combined opinion that it would be preferable to have the Ludwell-Paradise catalogue list only the items in the Ludwell-Paradise House and Kitchen. If we need some supplemental publication, we can take that up after the catalogue is out of the way.

If, as you go along with this work, you find there are any other questions on which I can help you, please let me know.

With kindest regards,

Sincerely yours,

B. W. Norton
B. W. Norton

6.27

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Newtown, Conn., August 7, 1939

Dear Miss Davies:

Please forgive what may appear as negligence, but the gallery is closed and I have been flitting from coast to coast, with all the mail piling up in a beautiful stack awaiting my return.

I have an equally heavy heart in failing you and the "gentle-woman". The portrait of the woman is much too late for us, and the child is hard to judge from the photograph. At this time of the year, any prospects who still remain, are away from town and I have no way of reaching anyone until the gallery reopens and the folk are back in their winter quarters. If the lady portrayed had a pedigree, it may be worth while communicating with the bland gallery which occasionally places paintings of a later era, and less rude than the American Folk Art gallery.

Frankly, I wish I could be of some real service to you, as I can well understand what moved you to write. Carefully, I shall give birth to an idea as soon as the weather cools.

Don't forget to write me when you are next in town, do look me up.

Sincerely yours,

P.S. If you have no other use for the photograph, please let me know.

Ret 9/19

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BEST OF CARE GIVEN ALL ARTICLES MOVED, PACKED OR STORED, BUT WE DO NOT ASSUME RESPONSIBILITY OF LOSS OR DAMAGE, EXCEPT BY PRIOR ARRANGEMENT

W. S. BUDWORTH & SON

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

424 WEST 52nd ST., NEW YORK

ESTABLISHED 1867

PHONE CO LUMBUS 3-2194

August 9, 1939

Downtown Gallery,
Mrs. E. Halpert,
113 W. 13th St.,
New York City.

Dear Mrs. Halpert:

We have your card of the 8th inst. and are accordingly writing to the Art Association of Newport today requesting them to continue insurance on the water colors until such time as delivery can be effected.

We will also charge the Art Association for the expense of storing, and will await your further advice regarding the water colors.

Faithfully yours,

W.S. BUDWORTH & SON

BY 

BJT/AS

FOUNDED BY ZEPHAN CHASE 1893

THE BERKSHIRE MUSEUM

PITTSFIELD, MASSACHUSETTS

LAURA M. BRAGG, DIRECTOR

August 11, 1939

Downtown Gallery
113 West 13th St.
New York City

Gentlemen:

Enclosed are checks as follows:

Katherine Schmidt	\$5.00
rental on painting "Broe and McDonald Liston In"	
Yasuo Kuniyoshi	\$5.00
rental on painting "Summer Storm"	

now on loan at the Berkshire Museum.

Would you please see that the artists receive
the checks.

Very truly yours,

Margaret Dorr
Secretary to the Director.

*Spent
to artist*

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Detroit News

THE HOME NEWSPAPER

DETROIT, MICHIGAN

August 12, 1939

Mrs. Edith Gregor Halpert
113 W. 13 Street
New York, New York

My dear Mrs. Halpert

Thank you so much for your kind letter about the family portrait. Its contents did not surprise me at all, but you know that we all have a compunction complex about our friends and feel impelled to let someone else say for us the final word.

After all one has only to face the facts -- would you or I buy that picture as a handsome decoration for a room either on a folk art or other basis? No, I'm afraid we wouldn't.

So glad you saw dear old Edmund. We did have lots of fun.

Hope to look in on you on my next New York trip, and thanks again for your kindness.

Best wishes



Florence Davies

FD:hd

WASHINGTON

NEW YORK

CHICAGO

LANSING

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 14, 1939

"Los Angeles", Calif.
 Director, ~~San Diego~~
 Pittsburg, 1929.

near "Red Army":

over a week on a day. I sent a letter to you explaining
at the time the matter. I am sorry to hear that your
present condition of affairs is still the letter
was directed as I have received no reply.

There is no doubt that the Government is responsible for the situation in the country. The Government has failed to maintain law and order, and has allowed the situation to deteriorate to the point where the people are suffering. The Government has failed to protect the rights of the people, and has allowed the situation to deteriorate to the point where the people are suffering. The Government has failed to protect the rights of the people, and has allowed the situation to deteriorate to the point where the people are suffering.

If you are unable to contact this office, please call the telephone number 247-1113. If the telephone office should inquire.

...the ... of
... ..
... ..
... ..
... ..

сincerely yours,

P.S. Please notify me regarding the "university" in either event. Thank you.

Newtown, Conn.
August 14, 1939

Mr. Francis Taylor
Director, Worcester Art Museum
Worcester, Mass.

Dear Mr. Taylor:

When I last had the pleasure of seeing you, surrounded by descending nudes (in oil), you mentioned a series of photographs owned by Miss Forbes of Tombstone fame. As I recall, they are not on public view, but may be seen with your cooperation.

I am now trying hard to assemble my energy and remaining wits - after two months absence from serious work - to take a short motor trip to Boston with stops en route. Naturally, Worcester is a special destination. However, I do want to select a day when you are among those present. I expect to leave Tuesday morning, about noon and can make Worcester either Tuesday afternoon or Wednesday morning - depending on your convenience. Won't you please let me know.

My best regards.

Sincerely yours,

P.S. The address is - when will you
Newtown, Conn.

Newtown, Conn.
August 14, 1939

Mr. Francis Taylor
Director, Worcester Art Museum
Worcester, Mass.

Dear Mr. Taylor:

When I had the pleasure of seeing you in Hollywood surrounded by descending nudes (in oil), you mentioned some photographs by Miss Forbes and suggested the possibility of my seeing them.

Betty Brown
FRAMES · PRINTS · ETCHINGS
128 EAST FOURTH STREET
CINCINNATI, OHIO

August 16, 1939

Downtown Gallery
113 W. 13th Street
New York, New York


Gentlemen:

I am opening a New Gallery, connected with one of the oldest furniture companies in the city, Kreimer Bros.

I would like to open my gallery with some interesting and important exhibits, and would appreciate very much any suggestions you might have to offer; also please give me some idea of cost.

As I am thinking of coming to New York in September I would be glad to hear if you do send out exhibits.

Yours truly,


BETTY BROWN

BB:CLB

FOUNDED BY ZENAS CRANE 1893

THE BERKSHIRE MUSEUM

PITTSFIELD, MASSACHUSETTS

LAURA M. BRAGG, DIRECTOR

August 17, 1939

Miss Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

My dear Miss Halpert:

The exhibition "World of Today" closes September 5th, and it is our plan to have all of the paintings back in New York within the time you mentioned in your letter, September 11th. We shall be glad to see that Kuniyoshi's painting, "Summer Storm" is returned to an American Group by that time.

Miss Bragg is at present in New York but will return to Pittsfield Sunday. I do hope that you will be able to see the exhibition. Mr. Hudson D. Walker came in yesterday and was very much pleased with the selection and arrangement. Although he was, of course, familiar with most of the paintings, he found that the spaciousness of our large central gallery gave them an added interest.

Very truly yours,

Margaret Burr
Secretary to the Director.

Newtown, Conn.
August 18, 1939

Mr. James I. Cozar
Williamsburg, Va.

Dear Mr. Cozar:

At the moment, I am at my summer home. However, I am planning to be in New York within a week or so. I shall ascertain the present whereabouts of Mr. Rosen. While he is the best restorer, he is equally good at procrastinating. We have the same experience with him from time to time - but in spite of everything, we find it worth while in the end.

I shall communicate with you as soon as I can reach him. Meanwhile, I am working on the catalogue, which seems to take forever. I suppose it is the poor business that takes 500 items a year like a telephone directory. I shall write to you or to Mr. Rosen regarding the large size photographs for reproductions. When I am in town, I shall see what negatives I have, as ours were made by someone who is a much better photographer for reproduction purposes than I could be. I can then list the balance needed.

My very best regards.

Sincerely yours,



Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

August 25, 1939

Mrs. Edith Halpert
Newtown
Connecticut

Dear Mrs. Halpert:

Thank you so much for your letter of August 13.

Anything you can do towards spurring Mr. Rosen
on will be greatly appreciated by us as we are more than
anxious to have the necessary repairs made to our paintings
as soon as possible.

I know that the catalogue work is going along
fine. I suggest that you write to Mr. Norton regarding the
large size photographs for reproduction.

With best regards, I am

Sincerely yours,

James L. Cogar
James L. Cogar

8.13

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sept 1912

Ms. A. 9. 2. 1. 471

Fred J. Hinnerty
Antiques
122 Charles Street
Boston, Massachusetts

Dear Mrs. Halpert. Aug 28, 1939

I am very sorry to have missed you but I wrote in my letter that I was closed Saturdays. The price of the weather vane is \$4.50 and the picture on the floor is \$5.00

Sincerely yours
Fred J. Hinnerty

P.S. That is the weather vane I sent you the tracing of.
F. J. H.

August 20, 1939

Mrs. Martha Hoyt
The Denver Art Museum
Denver, Colorado

Dear Mrs. Hoyt:

Your letter addressed to Carl Walters was referred to
us as his agent. We are glad to cooperate
with you in setting a group of his work to your
exhibition.

As we know, Walters has created work in sculpture
as well as pottery bowls, plates, vases, etc. Both are
equally well known, and his work is represented in many
museums and important private collections. Will you
be so kind to advise whether you wish to have one
each, i.e., a ceramic bowl and a decorated bowl, or
whether you are concentrating on the latter. We shall
make the selection accordingly.

In reply, will you please provide full name,
address, phone, where it shall be in until the middle of
next month.

Sincerely,
Carl Walters

Westport, Conn.
August 29, 1939

Mr. W. W. Norton
Williamsburg, N.Y.

Dear Mr. Norton:

The summer is a mighty difficult time to get things done, I have discovered. Aside from feeling quite lazy myself, I have run into various complications due to the absence of cut-waxers for samples, the printer who has just sent me the new divider as agreed upon in your last letter, and Mr. Schill, who is presently in England until after the holidays. I cannot write my foreword until I ascertain how much space he requires, and which of the territories he wishes to cover.

Since I have just written suggesting that I see Mr. Rockefeller after Thanksgiving to decide on permanent elimination or substitution. There are some items in the closets which we thought advisable to substitute from time to time to keep the exhibition alive - particularly for those who had made previous visits. With the numbering system, people will not be confused, as they will refer only to the corresponding numbers in the catalogue. On the other hand, there are some items which may be entirely eliminated, but I do not wish to take it upon myself to make the decision. Mrs. Rockefeller has expressed a desire to check these suggestions, and I have told her I can see her on September 1st. I have also suggested to her that I will make it necessary for her to check out some eliminations. I shall check with her also the material to be removed, as well as the material to be added. I have gone through our files, and found a number of old prints, but there are quite a few of which we have not the prints nor the negatives. I will make the list.

With regard to the photographs, we should plan to have a few to it. As a matter of fact, several of the existing photographs are rather faint. I will make more copies. It is possible to have a few mistakes pointed out in the catalogue. I will improve the appearance of the catalogue and take care for consistency in the entries.

Have you any other photographs of Paradise? The one you sent is an excellent print, but when it is reduced to

not to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

a little over five inches, the reproduction will be rather ineffective. Don't you think so? If you agree, can you substitute a print that emphasises the building or concentrates more on linear design. It may not be a bad idea to use a woodcut instead in order to vary the reproduction from those of the exhibits. Please let me know what you think.

Just as soon as I complete negotiations with Mr. Cahill, and with Mrs. Rockefeller I shall send you the complete copy together with the final dummy for approval. Will you arrange to show it to Mr. Chorley, or will it be necessary to make another set? I am planning to send one to deliver one to Mrs. Rockefeller, to be forwarded to the printer. Thus there will be two in all unless you think that more will be required.

I am still in Newtown where it will be advisable to address me. I hope that you had a pleasant vacation.

Sincerely yours,

P.S. Will you be good enough to order one print of the girl in the pinafore which was photographed in Williamsburg together with the latest acquisitions. I think she should be included in the cuts not only because she is a fine example, but also because the picture has been reproduced very little.

John Dubois Traver Antiques 548 Union Street Hudson New York

Aug 31/39

My dear Mrs. Halpert -
I believe I will be able to get you a very faithful history of the two Vanderhys portraits we recently discovered altho it may entail quite a bit of time & effort on my part & for which I may have to make some charge. The nephew I spoke of knows nothing but I have located an old friend of the Van Alen family from whom I believe I can get the desired information & I believe they will prove to be a Miss Van Alen & a married sister. If you have photos of the portraits or can conveniently take some, I now is would help. If so please send them to me. Yours sincerely & earnestly

interested in getting the history & is
really important to you I will continue
my efforts, so kindly let me hear further
from you.

Yours sincerely
J. Gordon Trane

P.S. I shall return the photos under
separate cover 2x7.

John Dubois Traver Antiques 549 Union Street Hudson New York

Mar 30/39

My dear Mrs. Halpern
I wish to apologize for
my tardiness in ^{not} taking up the matter
of Vanderlyn portraits with you soon.
I used every effort in the matter, but I
regret to say without success, & feel there is
nothing further I can do for you as to actually
establishing their identity, as the I believe
from what little I could learn there is no
doubt but what they are Van Alens. As
to relate, there was an affidavit with the
portraits stating who they were & which was
evidently lost or destroyed with evidently ^{no} hope
of finding it.

If in the future there is any chance of my
digging up any tangible information I shall
be glad to do so
Yours sincerely
J. D. Traver

1/39

MISS MARY WELLS EDWARDS
38 AYWOOD STREET
HARTFORD, CONN.

The American Folk Art Museum
110 West 13th Street
New York City

Gentlemen:

Have you in your collection a reindeer weather vane, made of molded lead or copper? I am anxious to have a photograph of one, an old one, as we have an old family one which is minus antlers and fove legs and which we wish to repair for sentimental reasons.

I would appreciate hearing if you do have such a weather vane; I could come to New York if you do not have a photograph.

Perhaps you could suggest some other approach.

Thank you very much.

Sincerely yours,

Mary W. Edwards

Colonial Williamsburg, Incorporated
WILLIAMSBURG, VIRGINIA

September 1, 1939

Mrs. Edith G. Halpert
Newton
Connecticut

Dear Mrs. Halpert:

I am very glad to have your letter of August 29th for I have been thinking about the catalogue and especially since reading the excellent notices which the Museum of Modern Art obtained last week with their announcement of Mrs. Rockefeller's recent gift to them.

I am checking over our files to see if we can find any better views of the Paradise House. In the meantime, I am referring your postscript to Mr. Cogar so that he may arrange to have a print of the Girl in Pinafore and prints of the latest acquisitions forwarded to you.

I can quite understand how difficult it is to get many things accomplished during the summer when so many people are away. I think the schedule you have in mind for reviewing this whole matter with Mrs. Rockefeller soon after Labor Day is excellent and if you will just keep me posted, that will be fine.

With kindest regards,

Sincerely yours,


B. W. Norton

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Eyrie
Seal Harbor, Maine

W.D. Rockefeller

September 5, 1939

Dear Edith:

It sounds like a grand and hilarious trip that you had through New England. What did you do about the baggage situation? Mrs. R. says that it will be quite all right to wait to go over the catalogue material until she returns. In fact I think she likes the idea. We have just made reservations to leave here the night of the 20th. This is always subject to change of course, but she will probably be in Tarrytown soon after that anyway. I think that she plans to be in Tarrytown most of the time in October.

Too bad you had to re-write your copy. But it would also have been too bad to have gotten the Virginians down on you after all the good work we have done.

I don't have duplicate photographs of the Williamsburg pictures up here. The other set is in Williamsburg. The only way to order them is to show them to Koshiba. I'll be glad to do it if you want to wait until I get back.

I spoke to Mrs. R. about the Keniston information. She thought the information should be included, and when I asked her about using his name, she said she thought it would be all right to have that in a footnote.

Recently we had an inquiry for advice about where to have a "Shadow picture" cleaned. The writer owned one containing, among other ingredients, velvet and feathers. Dirt had sifted in through the frame. Would you have any idea where such a picture could be cleaned? Feather picture, not feather fane.

We have had an awful lot of fog lately, and what with most of the people departing, it sort of gets you down, and we'll be glad to leave. We have had a very nice summer though.

Best wishes,

Sincerely,

W.D. Rockefeller

September 6, 1939

Mr. James S. Plaut
Director, The Institute of Modern Art
Boston, Mass.

Dear Mr. Plaut:

This morning we received word from Budworth that the paintings selected for the Cincinnati Art Museum are being called for tomorrow. Among the pictures from this gallery is the Karfiol "Summer in Ogunquit".

According to our records your exhibition closed on the 4th of this month. Thus, it is likely that the pictures are on their return trip. If not, will you be good enough to ship the Karfiol directly to the Cincinnati Art Museum in order to expedite delivery. I shall be most grateful - if it is not too much trouble.

I am very curious to know how the exhibition was received and whether the Karfiol proved as popular in Boston as in New York, when it was shown at the Whitney Museum. As a matter of fact, I had hoped that it would remain in Boston.

We are reopening the gallery for the fall season after September 10th, and I look forward to a visit from you.

Sincerely yours,

THE DES MOINES ASSOCIATION OF FINE ARTS
DES MOINES, IOWA

PAUL S. HARRIS
DIRECTOR

September 7, 1939

Dear Mr. Walters:

Would it be possible for us to consider having an exhibition of your ceramic sculpture this next January or at some other time this season?

We have exhibition galleries near the center of the city and intend to expand last year's series of twenty exhibits into a more important array this year. Both the character of your work and your Iowa associations interest us.

Enclosed are a pamphlet and a report which may interest you.

Sincerely yours,

Paul S. Harris

Mr. Carl Walters
The Maverick
Woodstock, New York

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE INSTITUTE OF MODERN ART

270 DARTMOUTH STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

September 7, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of September 6th. Inasmuch as there has been a slight delay in arranging to have pictures in our summer exhibition returned, the Karfiol "Summer in Ogunquit" has not yet left Boston. I shall therefore abide by your wishes and have the picture sent directly to Cincinnati.

The exhibition was, I think, as successful as this kind of summer show could be and the Karfiol figured prominently. I was not around to learn the general reaction to the picture but I myself think it an exceedingly fine one and regret that I could not be instrumental in making Boston its permanent home. Thank you again for your kindness in lending it to the exhibition.

Sincerely yours,


Director


JSP:LBC

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK
60 EAST 94TH STREET

Sept 13th 39

The Down-town-Gallery
113 West 13th street
New York

Dear Mrs Halpert,

Answering your letter of August 7th I have so far not found it necessary to send any bill to those, who consulted me on some of their artistic problems, although I have been active in this capacity since 1911. Usually I received after the service was accomplished my remuneration or a few days later by letter. Fundamentally this kind of thing is just as simple as any business transaction of such a small calibre. As for the value rendered the late Henry Goldmann, whom I advised for years in the acquisition of most of his pictures, thought, that the following consideration had to come into play: Besides time it was important to account for the value of the objects involved--experience and training--acumen--and before all a sense of responsibility. Considered from this angle the charge is very little. It will interest you in this regard, that I receive \$100,- for each lecture, I give. As you know a lecture does not last more than an hour.

Since the service was rendered about 10 months ago, it would be bad business for me to continue in it, if everybody would make me wait as long as this. You certainly could not run your business on such a basis for any length of time. You ~~certainly~~ count on the good will of others and I do the same. Under the circumstances a check by return-mail would be highly appreciated. ---Very truly yours

P. Tanguen.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

THE DENVER ART MUSEUM

City and County Building, Civic Center
and Chappell House, 1300 Logan Street

Donald J. Bear, Director
Room 463, City and County Building

September 13, 1939

Miss Edith Halpert
Eden Hill Road
Newton, Connecticut

Dear Miss Halpert:

In making a selection of Carl Walter's work for the Denver Art Museum's November show, will you include one of his ceramic animals and one bowl or vase.

It would be helpful to us if you could get them to Mr. Stephen Smith of Gerard's, 48 East 48th Street, as he has very kindly offered to ship the work of several artists for us, thereby bringing down our transportation costs--a big item in this type of exhibition. The Museum will reimburse you for any expense involved in getting them to him. He will undoubtedly ship by the 8th or 10th of October at the latest.

Thank you for your prompt cooperation.

Very truly yours,

Mildred Hoyt
Mrs. Burnham Hoyt

MFH/ei

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 14, 1939

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Mr. Cogar has asked me to send you the attached prints.

These prints were made from the only negatives Mr. Nivison, our photographer, had of the latest acquisitions at the Paradise House. Perhaps, Miss Robinson has some of the other negatives from which prints could be made if you care to have them.

Very truly yours,

Dorothy M. Geiger

Dorothy M. Geiger
Secretary to Mr. Cogar

18
Enc.

September 19, 1939

Miss Mary Wells Edwards
30 Atwood Street
Hartford, Conn.

Dear Miss Edwards:

Although we have several deer weather vanes,
we have no photographs on hand.

If you should be in New York, I would suggest
that you drop in to see the originals.

Very truly yours,

egh
ne

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Delivered to Gerard's
Oct 5*

September 19, 1939

Mrs. Burnham Hoyt
The Denver Art Museum
1300 Logan Street

Denver, Col.

Dear Mrs. Hoyt:

Following your suggestion we are arranging to send two Carl Walters' ceramics to Gerard's before the 8th of October.

If we have photographs of these objects, I shall send them to you under separate cover.

Sincerely yours,

? *[Handwritten signature]*

egh
no

September 19, 1939

Mr. John Duoois Traver
549 Union Street
Hudson, N. Y.

Dear Mr. Traver:

Forgive me for not having answered your letter sooner. After leaving Hudson, we continued on quite a lengthy trip and I did not get back to town until this morning. I am enclosing a check for the frame. I hope the amount is correct as I have no record with me. If there is an error, please advise me.

Under separate cover I am sending you photographs of the Van Alen Twins which you requested. As I mentioned during my visit, I am interested in obtaining additional information on these two paintings, particularly in relation to the authenticity as to the name of the sitter. If there is some expense involved, say \$25 or thereabouts, I should be glad to incur that without further correspondence. If more will be required, please advise me.

Sincerely yours,

egh
ne
enc.

BENNINGTON COLLEGE
BENNINGTON, VERMONT

September 20, 1939

Mrs. Edith Halpert
Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert,

I am writing to you concerning the possibility of an exhibition of drawings and sculpture by William Steig at Bennington College sometime in October. We will be glad to pay the expense of transportation and insurance while the work is in transit and on exhibition, unless your gallery covers the insurance through a blanket policy. Because of a limited budget allowed for bringing exhibitions to the College, I must of necessity inquire into possible crating and shipping costs, as well as insurance value, which would be involved in the showing of Mr. Steig's work in Bennington.

We are now engaged in preparing an exhibition schedule for this semester and shall appreciate it if you would be willing to let us have about eight drawings and eight pieces of sculpture for about two weeks.

Sincerely yours,

Simon Moselsio

Simon Moselsio

September 20, 1939

Mr. Robert F. Massa
The General Maintenance & Service Co.
319 East 44th Street
New York, N. Y.

Dear Mr. Massa:

As I spent most of the summer traveling, I did not have the opportunity to go into the matter referred to in your letter.

Up to the 1st of October, if you should be in the neighborhood, won't you drop in. Possibly we can work out something in connection with the material you describe.

Sincerely yours,

ogh
ne

Colonial Williamsburg, Incorporated
WILLIAMSBURG, VIRGINIA

September 21, 1939

Mrs. Edith G. Halpert
Director, The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Many thanks for your letter of September 19th.

This is just to let you know that I am planning to be in
New York next week on a number of Williamsburg matters.

If anything new develops with the Paradise
catalogue you can reach me through the New York office,
Central 7-8141.

Kindest regards,

Sincerely yours,

Bela W. Norton

B. W. Horton

6.24

THE INSTITUTE OF MODERN ART

270 DARTMOUTH STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

September 21, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113, West 13th Street
New York, N. Y.


Dear Mrs. Halpert:

The "Contemporary New England Oil Paintings" exhibit has just closed. The exhibition was very well received and well attended.

I should like to thank you most warmly on behalf of the Trustees of The Institute of Modern Art, and for myself, for your generosity in lending your paintings "Summer in Ogunquit" by Bernard Karfiol, "New Haven, 1935" by Charles Sheeler, "Bristol Harbor" by Niles Spencer and "Street Scene, 1937" by Jack Levine.

The paintings left the Gallery a few days ago and should reach you in good condition.

Sincerely yours,


President

NS:mw

September 22, 1939

Mr. Simon Moselsio
Bennington College
Bennington, Vermont

Dear Mr. Moselsio:

As you may know, we always have been glad to cooperate with educational institutions in arranging exhibitions of paintings, sculpture, drawings or prints, without asking for any fee.

In recent years, with the increased interest in art throughout the country, the requests have exceeded the supply, and we have been obliged to reduce the number of outgoing shows accordingly. We have also reached the conclusion since that such exhibitions are of great value to the institution and its audience, but not equally so to the artist. Some sales guarantee should be arranged for. For the past few years we have functioned more and more on these lines and have made an exception of Bennington College.

However, I feel that in the case of William Steig's work, which is extremely popular, and which has continuous market in New York, we would be asking Mr. Steig to make a sacrifice in arranging an exhibition in Vermont without some definite prospect of return. While his sculpture ranges in price from \$100 to \$300, his drawings are sold from \$10 to \$25. This being the case, don't you think it likely that some friend of the College will consider the show of sufficient importance to warrant a small investment in the way of a purchase guarantee? Even if the sum involved were \$25, I would feel a little more justified in agreeing to such an exhibition. Won't you please consider the matter and let me know?

As the carvings are rather small and the drawings merely matted and not framed, the cost of transportation, which the College assumes, does not involve much outlay. The same is true of insurance on objects in the low figures.

Sincerely yours,

egh:ne

910 W. Main St.
Richmond Va.
Sept. 25/39-

Mrs. Edith Halpert
Dear Madam

On advice of

Mr. Daniel C. Rice - I am writing
you to see if you could dispose of
two very old and handsome paintings
for me.

One is painting of girl and the
other of her Father - life size.
They have been much praised
and sought after for museums -
also to be exhibited - but
I am selling out before cold weather
and would like to sell these pictures
immediately before I leave.

P.S. These pictures have been judged
to be some where about 118 years
old.

2
Miss. Sally has photographs
of some which I can borrow
to send you if you are interested.
She prizes my pictures very highly
and does not want them to leave
Virginia, but I would rather
sell them to another State, as
I do not care for any of my
personal belongings to go to people
I know.

I would appreciate anything you
could do in this for me.

Yours sincerely
Elizabeth Barlow.

+ GALLERY HOUSE +

17 East Elm Street · Chicago · Telephone Delaware 8948

September 26, 1939

Miss Edith Halbert
Downtown Gallery, Inc.
113 West 13 Street
New York

My dear Miss Halbert,

Mr. Louis Ritman has suggested that I write you in regard to securing an exhibition of lithographs and drawings by Kuniyoshi. I feel that at this season there is a definite market for his work among my clientele.

In the event that this suggestion meets with your approval, I will defray all shipping expenses. Naturally all work is thoroughly protected by insurance while in the gallery.

As the gallery finds it more satisfactory to do its own framing on drawings, etc. I prefer to have the pictures shipped unframed and unglassed.

The customary sales commission is $33\frac{1}{3}\%$ of the price marked on each picture. I can display from twenty-five to thirty pictures averaging 18" X 24" including mats.

Your gallery's reputation is such that I leave the selection of pictures entirely up to you. In addition to lithographs and drawings, I can use pictures in all media except oil.

The exhibition would run from October 16th to 28th, and I would therefore like the pictures to be in the gallery by October 9th.

Trusting that this plan will meet with your approval and looking forward to the prospect of dealing with you, I am,

Very truly yours,

Edith Wilson

EW/et

DALZELL HATFIELD

FINE PAINTINGS

NEW YORK LOS ANGELES

Ambassador Hotel
Ambassador Station, Box K
Los Angeles, California
September 28, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

The "Buffalo Hunter" arrived safely and we are returning the signed blue slip herewith. This painting is really a very excellent example and I have two clients already interested in it. I shall handle the matter as rapidly as possible without endangering the sale by rushing. I shall, of course, report to you as soon as there is anything definite.

Regarding the Early American exhibition, I do want to have this here in Los Angeles but when we put it on I want to really put it on in a way that will make a very fine impression. I plan to come to New York in the latter part of October or first part of November and I thought I would come in at that time and we can go over the whole matter, making selections of paintings and possibly sculpture, and undoubtedly you can give me a number of pointers as to the best method of attracting attention to such an exhibition. In that case I thought we could plan the show for one of the winter or spring months. What I would like to do would be to attract enough interest and attention with this show to warrant my continuing to represent you out here in the field of American folk art. At any rate, we can talk the whole matter over when I come to New York.

Naturally if I am going to have the show out here, I would prefer that you do not send the paintings to the other dealer you mentioned as I would like to handle it exclusively in this section. It may be that we could have the show as early as January 15th but that, again, we can talk over when I am there.

With all good wishes to you and looking forward to seeing you in a few weeks, I am

Sincerely,

DALZELL HATFIELD GALLERIES

Dalzell Hatfield

DH:K

September 29, 1939

Mr. Paul S. Harris, Director
The Des Moines Ass'n of Fine Arts
Des Moines, Iowa

Dear Mr. Harris:

As we are agents for Mr. Carl Walters, he referred your letter to us with a comment that he is particularly eager to cooperate with his home state.

We are arranging a one man show at this gallery for the month of December, and could send an exhibition to you after the 10th of January. This would combine his ceramic sculpture with his pottery, in order to furnish a more complete picture of his contribution to contemporary art.

If you will let me know what dates are most suitable for you, and how many objects you can place in the gallery, I shall offer a selection for your consideration.

Of course it would be better if you can come in to make your own choice - that is if you are planning to be in this part of the country.

Sincerely yours,

egh
ne

September 29, 1939

Miss Elizabeth Barlow
910 W. Main Street
Richmond, Virginia

Dear Miss Barlow:

If you will send me photographs of the two pictures referred to in your letter of September 25th, I shall be very glad to let you know whether we are in a position to place them. It is also necessary to have the net price or the figure you expect so that we may be guided accordingly.

Sincerely yours,

egh
ne

September 29, 1939

Miss Edith Wilson
Gallery House
17 East Elm Street
Chicago, Illinois

Dear Miss Wilson:

We shall be glad to cooperate with you - at Mr. Kitman's suggestion - in sending an exhibition of Kuniyoshi's lithographs. We may be able to include several drawings although there is a very limited number on hand.

As we receive only $33\frac{1}{3}\%$ commission from the artist, we are not in the position to pay out the entire sum. As a rule we give 20% to other dealers, but I shall increase it to 25% to make it worth your while.

The prints matted average two sizes - $14\frac{1}{2} \times 19\frac{1}{2}$ " and 18×24 ". Thus, I am taking a chance of sending you 37 in all. They will be merely matted to save transportation costs for you.

If the above arrangements are satisfactory, please let me know so that I can make corresponding arrangements.

Sincerely yours,

egh
ne

910 W. Main St.
Richmond Va
Sept. 30/32-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I am sending photographs
of the pictures as you requested - which I
will have to ask you to return at my expense -
as they are the property of Miss Julia Sully
of the Va. Indef. Division.
I sent them to Mr. Rich who told me to get in
touch with you, and I am using them now, without
Miss Sully's knowledge as she is away and she im-
pressed the fact strongly before that they were to
be returned as quickly as possible.
I am leaving the city before cold weather if
I succeed in selling my place here and would like
to turn these pictures into cash instead of packing
away.

I will not refuse any reasonable price for
them as I have no one to inherit them,
but I do not know just what value

to place on them.

I would prefer you to advise me as to that.

I know that I will not get what I was offered for them fifteen years ago by an agent for a very rich family who wished to put them in a New York home as a background.

At the time - I had a splendid home and some family - now only myself.

The child was a white haired woman from the time I can remember - and now I am fast fifty. He often told me of going for the picture and that the two cost \$1,000⁰⁰.

There is no sense in my keeping them and I have been told so often by art critics that it is a shame to keep them hidden in a home.

Thanking you for anything you can do for me
I am sincerely
J. E. Barlow.